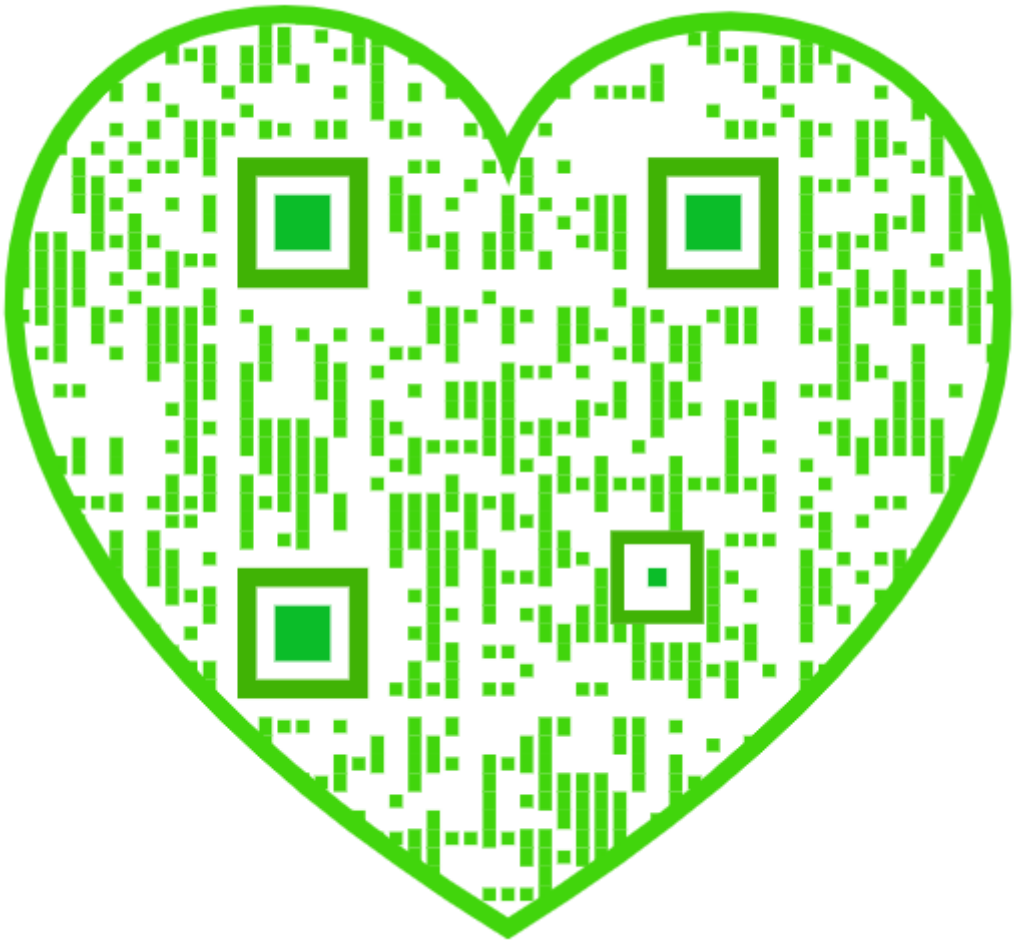
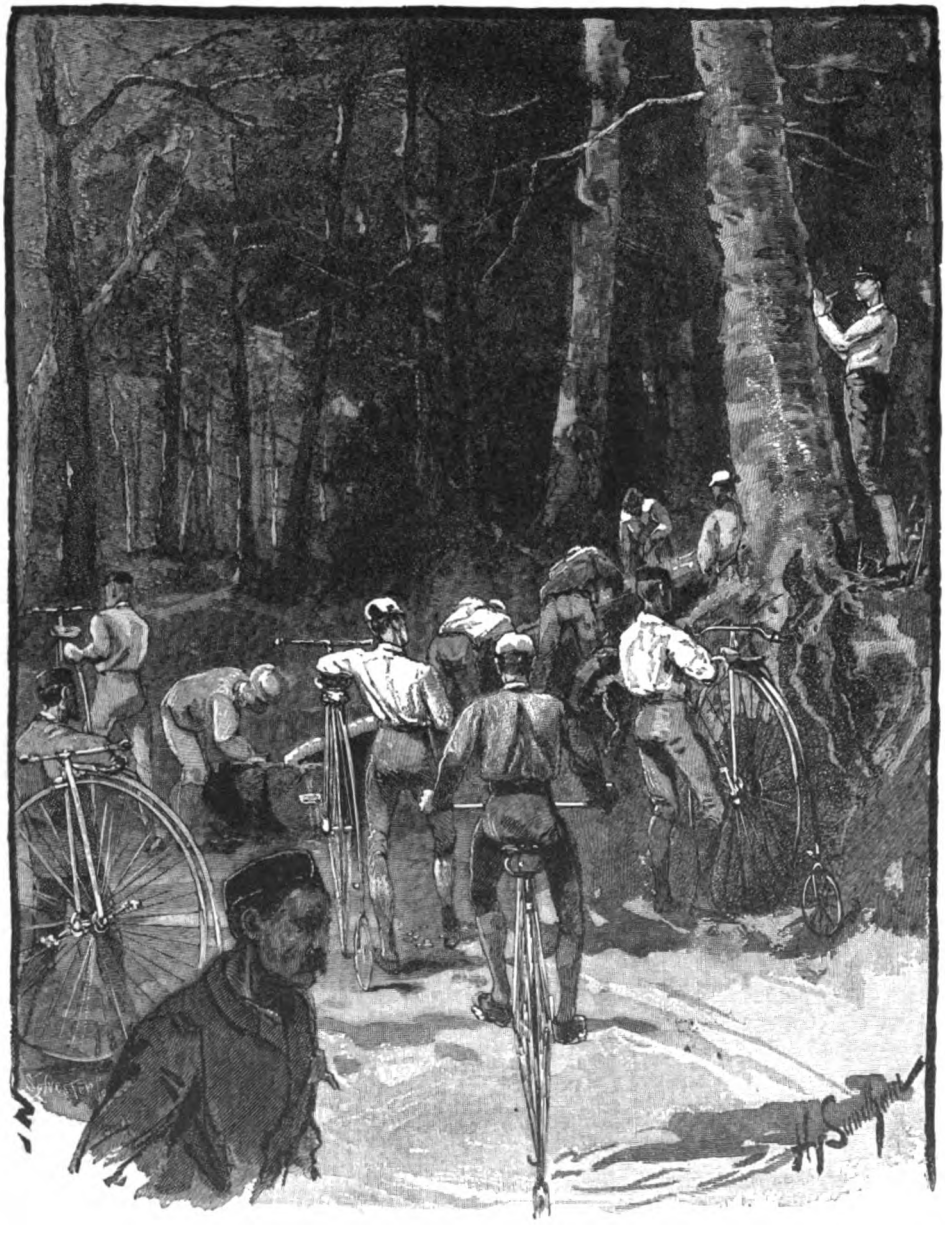




REST BY THE ROADSIDE.

THE

SPORTS AND PASTIMES

OF

AMERICAN BOYS

A GUIDE AND TEXT-BOOK OF GAMES OF

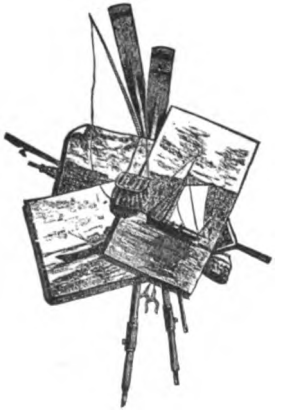
THE PLAY-GROUND, THE PARLOR, AND THE FIELD

ADAPTED ESPECIALLY FOR AMERICAN YOUTH

BY

HENRY CHADWICK

Author of American Hand-Books of Games, etc., etc.



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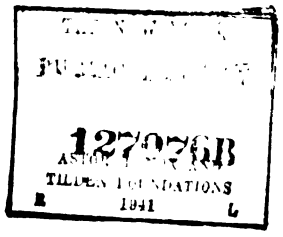
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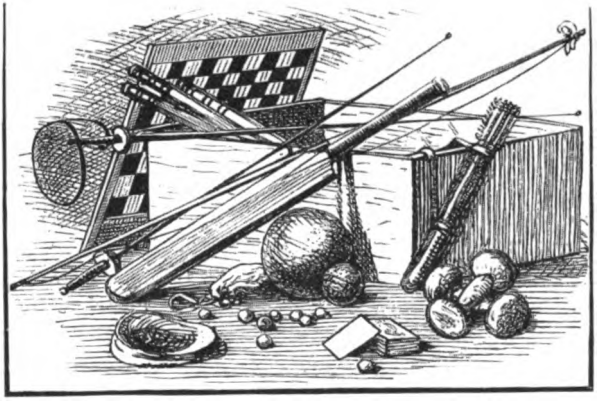

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INTRODUCTION.

NOW that the spirit of the age favors the plan of a judicious combination of physical recreation with mental culture, it is timely to prepare a text-book of sports and pastimes for boys, which will best tend to promote this system of paying due attention to physical as well as mental education. An old writer says, "Let me make the songs of a people, and I care not who makes their laws." This rule is as applicable to the structure of the sports of a people as it is to the composition of their songs. The pastimes of boys of all nations partake largely of the peculiar character of the people whose youth engage in them. The boys of a war-like nation find their chief recreation in sports in which feats of brutal courage, and of endurance of fatigue and pain, are marked characteristics. On the other hand, the youths of a peaceful people enjoy those pastimes best which most compare in their character with the national life of their progenitors. Differences in climate necessarily have their relation to the character of national sports; but it is more in the essential character of the people themselves that their national pastimes differ, and this is especially noticeable in the receative sports of boys. It is in this respect that the games of American boyhood are different, as a rule, from those of English youths. Of course, there is a certain degree of similarity in most of them, arising from their English origin; but there is scarcely an imported game that is at all open to improvement, which has not of late years been essentially "Americanized;" witness the evolution of our manly national game of Base-Ball from the old English schoolboy game of "Rounders."

There is one thing in connection with the subject of youthful sports which merits special attention, and that is the tendency of boys of the period to forego such pastimes and to replace them with habits of their leisure hours, which are at war alike with health and morality. Far too many of our American boys jump from the games of their early school days, even before they have reached their teens, into the vicious ways of fast young men. For this reason parents and guardians cannot do better than to foster a love of out-door games among their boys, if only as a means of keeping them out of the mischievous habits they are so prone to indulge in when not at their school desks or actively engaged in physical recreation suitable to their age. It is a sad sight to see boys of from twelve to

fifteen years of age with cigarettes in their mouths, canes in their hands, and with precocious appetites for stimulants, visiting, during their leisure hours, race-courses, pool-rooms, variety-saloons, and other vicious places of public amusements, when they should be either on their regular playground, enjoying their boyish games, or out on the fields participating in a higher class of youthful sports.

The experience of the last half century of our American progress in refined civilization has conclusively shown that physical culture must keep pace with mental education, if the latter is to be carried to the point of perfection. There are, of course, extremes in this respect as in everything else; and just as we Americans, up to within the past twenty-five years, cultivated our minds at the expense of our bodies, just so are our English cousins of the present day giving too much of their attention to physical culture, to the neglect of that of the mind. To read such influential sporting journals as *The Field; Land and Water*, and weekly papers of that class in England now—not to mention *Bell's Life* and kindred journals—one might very reasonably think that the English leisure classes had little else to do or to think of than sports and pastimes. But this is as much the extreme in one way as it has been, since the early days of the Republic, with us the other way. The happy medium, however, unquestionably recognizes out-door recreation as going hand in hand with mental culture. Morally, too, the aspect of the case is one which gives encouragement to national pastimes as essential to the right and proper growth of our young people. The inhabitants of our large American cities have, up to within a late period, lacked a healthy physique. Their mental powers have drawn too heavily on the nervous forces of their bodies, and the result has been that the middle period of life has seen thousands carried to the grave, who, with proper attention to physical exercise and recreation in youth and early manhood, would have reached a good old age, ere the sere and yellow leaf of time had made itself apparent. But it is useless further to sermonize on the subject. Experience has taught us as a people that our old-time system of "all work and no play," of overtaxing the mind at the expense of a neglected physique, is a very bad policy, and very wisely and characteristically we are gaining yearly in wisdom in this respect; and hence the increased and growing popularity of out-door sports for our boys and young men, and for physical exercise for the fair sex as well, in the large cities and towns of the American Continent.

TRAINING FOR SPORTS.

IN this work we shall give no special rules for training to excel in any particular sport or branch of athletic exercises, inasmuch as this book is intended only for games and sports calculated to aid in promoting physical culture as an important ally of mental education. In regard to training, an important question arises which bears upon the encouragement of physical exercise and recreation in our colleges, and that is the question concerning the amount of time required for the purpose of special training for particular sports in our colleges and large schools. Certain sports are engaged in by collegians, and strenuous efforts are made to excel all other colleges in them, without due regard being paid to the loss of time in training involved in getting into winning form as competitors in matches. The fact that young men go to college to advance themselves in the higher branches of education is too frequently lost sight of, and valuable time is wasted in training for special excellence in some one particular sport, which ought to be devoted to study. While the question of physical education, in combination with that of mental culture, should not be lost sight of, it is certainly very necessary that the former should be made subordinate to the interests of the latter. In taking up this question of the time wasted in training, the college Faculty fail to judiciously discriminate in the matter, and they too often apply a general rule to the subject when only a single sport is involved. For instance, there is a great difference in the time required for training to excel in ball games—such as base-ball, cricket, lacrosse, and foot-ball—and that needed to get into winning form as one of the "University crew," or as a competitor in a running or walking match in the intercollegiate contests; it being impossible to excel in either one or other of the latter sports without devoting an amount of time to necessary training which greatly trespasses on the hours required each day for diligent study. To get into "form" in any of the ball games, it is only necessary to occupy the ordinary leisure time of a student's daily life; and the out-door work involved is of a character advantageous as healthful recreation and desirable in a sanitary point of view. But to train properly for a position in the racing crew of a college, or as the champion athlete of the University, on the other hand, involves not only exceedingly arduous labor, but a loss of time which necessarily interferes with the more

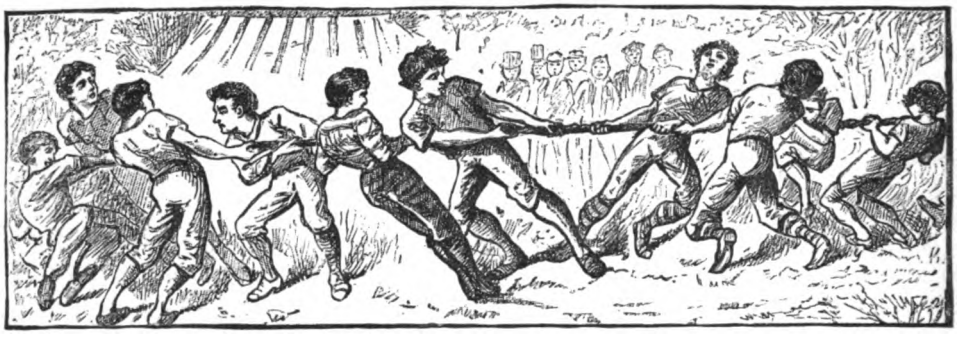
important class duties of the college. Moreover, aside from this loss of time in training, there is the terrible strain upon the system, involved alike in the rowing and running matches which is never incurred in the ball games. This important difference in the matter of time used in training should be more duly considered by the governing powers of our colleges than it is, otherwise an injustice will be done to a class of out-door sports for collegians, which are admirably adapted for healthful recreation, while not at all infringing on the hours required for study.

FAIR PLAY IN GAMES.

THE most marked feature of true manliness of character is a love of fair play. It is a jewel in the crown of manhood of the first water, and without it all sports degenerate into low and dishonest struggles to win by trickery and deception instead of by honorable efforts to excel. A love of fair play is inherent in the breast of every man worthy of the name, and all such detest to see unfair play exhibited on any field whatever, but especially in games where athletic skill is the chief attraction, for on such fields it is that fair play shines out at its brightest. Without referring to any other line of sports, sufficient examples can be found in the arena of the American game of base-ball to fully illustrate the nature of fair play and its opposite. When two contesting nines enter upon a match game of base-ball, they do so with the implied understanding that the struggle between them is to be one in which their respective skill in handling the ball and the bat, and in running the bases, is alone to be brought into play, unaided by such low trickery as is comprised in the acts of cutting the ball, tripping up base runners, hiding the ball, wilful collisions with fielders, and other specially mean tricks, of the kind characteristic of corner-lot loafers in their ball games. All these so-called "points" are beyond the pale of fair and manly play, and rank only as among the abuses of the game. While strategic skill is a legitimate feature of a contest on the diamond, it includes only such points of play as are shown in a skilful outwitting of the batsman in the delivery of the ball and in out-manœuvring opponents in base running.

ATHLETIC GAMES.

IN the selection of games for this work we have omitted several which have hitherto been included in boys' books of games, for the reason that in their construction and characteristics they are in no way calculated to improve a boy either physically or otherwise. We have eliminated all sports and games marked by anything of a cruel or brutal nature, as unworthy of a work intended for the promotion of true manliness of character and of gentlemanly conduct. What is not manly is not gentlemanly, and anything that inculcates brutality or any phase of cruelty is not manly. Boys' sports should be part of their school education in preparing them to be manly in the moral attributes of truth, honor, kindliness, and a charitable consideration for the failings of humanity, as well as in the manliness of a well-trained physique. Especially should the mastering of quick tempers be regarded in this matter of mental training by recreative exercise. We begin this chapter on "Games of the Playground," with the sports of boys from ten years of age upward. For purposes of education it would be well to have some grown person present to superintend the games of the school playground. But the individual should be one who has not forgotten that he was once a boy himself, and also one who should bear in mind the old saying that "boys will be boys." These memories involve due consideration for that freedom of action and absence of undue restraint in supervision which, while giving the boys a free rein to go their own pace in the race for enjoyment, yet holds them within proper bounds in governing their words and actions, when temper or passion attempts to assume entire control. There is a sort of electric battery of physical force in the composition of boys of healthy physiques, which must be allowed an avenue of escape or evil consequences are likely to ensue; and it is better to guide the direction of this explosive material than to allow it to have its own way in its working off. In other words, it is not judicious to allow wild play to a boy's excess of animal spirits; nor is it advisable to check the overflow too suddenly. Train up your boys in the way they should go—alike on the playground or the field of sport as in the school of morality—and maturity will assuredly find them the right kind of men for progressive humanity. With this brief reference to the moral philosophy of sports, we proceed with our work.



TUG OF WAR.

This is an exceedingly lively game, giving exercise to the muscles of the chest and arms. It is played by two parties, as nearly equal in numbers and strength as can be mustered ; one party takes hold of one end of a strong rope, while their antagonists take hold of the other ; each party then strives to pull the other over a line chalked or marked on the ground for the purpose, and those who are so pulled over, being made prisoners, lose the game.

In this game two leaders should be appointed, who must calculate the powers of their own side, and concert plans accordingly. The leader of either side should have a code of signals, in order to communicate with his own friends, that he may direct them when to stop, when to slacken, or when to pull hard. So important is the leader's office, that a side with a good leader will always vanquish a much superior force which has no commander to guide it. For example, when all the boys are pulling furiously at the rope. the leader of one side sees that his opponents are leaning back too much, depending on their weight more than on their strength. He immediately gives the signal to slacken, when down go half the enemy on their backs, and are run away with merrily by the successful party, who drag them over the mark with the greatest ease. Or if the enemy begins to be wearied with hard pulling, a unanimous tug will often bring them upright while they are off their guard, and, once moved, the victory is easily gained. No knots are to be permitted on the rope. In the school-boy game of tug of war the game is not to be considered as won unless the entire side has been dragged over the line.

PRISONER'S BASE.

This is one of the best of the running class of games, and it is played as follows. Sides of from six to ten players are chosen from among the swiftest runners of the crowd. Two of the best players choose sides, after which the "home" and "prison" bases are marked out. These are laid out by drawing a line ten or a dozen yards from a wall, and dividing the inclosed space into two equal portions, each of which ought to be large enough to contain all the players on one side. At some distance (from a hundred to two hundred feet) in front of these bases, two more spaces must be marked out for prisons, the prison of one party being opposite the home base of the other.

The game is commenced by a player from one side called the "leader" running out of his base toward the prisons; when he has got about half way he calls out "chase," at which signal one of the opposite party rushes from his base and endeavors to catch him; a partner of the first player next dashes out to capture the second, and so on, both sides sending out as many of their partners as they please, to touch or take their opponents. Each player strives to overtake and touch any one of the opposite side who quitted his base before he did, as he must not touch any one who started after him, although they may, if they can, touch him before he gets back to his own base; but if a player has taken a prisoner he cannot be touched when he makes his way back to his base again. It is the rule that a player may touch only one of his adversaries every time he leaves his base, and every prisoner must be taken to the prison of the party opposed to him, where he remains until one of his partners can manage to touch him. It is to be borne in mind that he who comes to rescue the captive must have started from his base after the other has been taken, and the prisoner and his liberator are not allowed to touch any one, or to be touched on their return home. The victors are those who can contrive to make all their opponents prisoners; the game may also be decided by one player taking possession of the base belonging to his opponents when they are all out; it is therefore prudent to leave some one in charge of each base.

STEEPLECHASE.

This is a trial of speed and agility, and may be played by any number of boys. It consists in the boys agreeing upon some distant object for a mark, such as a conspicuous tree, or house, or steeple. The players then start off in whatever direction they please, each one being at liberty to choose his own course. In a

long run of a mile or so it very often happens that hedges, ditches, and other obstructions have to be got over, which adds great interest to the play, and the best climbers and jumpers are the most likely to come in victors.

HARE AND HOUNDS.

This is one of the best of the athletic class of school games. The principle of it is simply this : one boy represents the hare, and runs away, while the others act as hounds and pursue him to a specified goal. The proper management of the

game, however, requires considerable skill. The first thing to be done is to choose a hare. The hare should not be the best runner, but should be daring, and at the same time prudent, or he may trespass into forbidden lands, and thereby cause trouble. A huntsman and whipper-in are then chosen. The huntsman should be the best player, and the whipper-in second best. Things having advanced so far, the whole party sally forth. The hare is furnished with a large bag of white paper cut into small squares, which he scatters on the ground as he goes. An arrangement is made that the hare shall not cross his path, nor return home until a certain time ; in either of which cases he is considered caught. The hounds also are bound to follow the track or "scent" implicitly, and not to make short cuts if they see the hare. The hare then starts, and has about seven minutes' grace, at the expiration of which time the huntsman blows a horn with which he is furnished and sets off, the hounds keeping nearly in Indian file, the whipper-in bringing up the rear. The huntsman is also furnished with a white flag, the whipper-in with a red one, the staves being pointed and shod with metal. Off they go in the chase until the huntsman loses the scent. He immediately shouts "Lost!" on which the whipper-in sticks his flag in the ground where the scent was last seen and the entire line walks or runs round it in a circle, within which they are tolerably sure to find the track. The huntsman in the meanwhile has stuck his flag in the ground, and examines the country to see in what direction the hare is likely to have gone. When the track is found, the player who discovers it shouts Tally ho ! the huntsman takes up his flag, and ascertains whether it is really the track or not. If so, he blows his horn again, the hounds form in line between the two flags, and off they go again. It is incredible how useful the two flags are. Many a hare has been lost because the hounds forgot where the last track was seen, and wasted time in searching for it again. Moreover, they seem to encourage the players wonderfully. Sometimes the chase extends fourteen or fifteen miles in length ; but before such an undertaking is commenced it is necessary to prepare by a series of shorter chases, which should however be given in an opposite direction to the course fixed upon for the grand chase, as otherwise the tracks are apt to get mixed, and the hounds are thrown out. The hare should always carefully survey his intended course a day or two previously, and then he will avoid getting himself into quagmires or imprisoned in the bend of a river. A pocket compass is a most useful auxiliary, and prevents all chance of losing the way.

BALL GAMES.

There are no sports or games engaged in by either men or boys which surpass in interest and pleasure those in which a ball or balls are used. From the simple ball game of the playground up to the most scientific of all games of ball, cricket, a variety of sports are presented which gives the palm to the ball as a means of recreative exercise. In this chapter on "Ball Games" we not only include games in which ten-year-olds can readily participate, but also the manly games of ball, such as cricket, base-ball, lacrosse, and foot-ball, the latter of which are described especially for the use of boys, while we also devote considerable space to each game designed for the perusal of an older class of readers. The majority of ball games call for the exercise of considerable mental powers as well as of physical ability to excel in them. Especially is this the case in cricket, base-ball, and lacrosse. A manly physique is not more necessary to attain the honors of victory in contests at these games, than are the mental powers of judgment, courage, nerve, pluck, and control of temper. Games requiring such attributes necessarily become valuable aids in education.

FUNGO.

This game is played with a round bat and a common ball. One player acts as the batsman while all the others are fielders. The batsman takes the ball in one hand, tosses it up in the air, and as it falls hits it "on the fly" to the outfield, and if it be caught by any fielder on the fly the batsman goes to the field and the fielder who caught the ball becomes the batsman. The batsman is out also if he sends the ball to the fielders on the bound, or if he strikes at the ball three consecutive times without hitting it, in which case the fielder next in turn goes to the bat. Usually the latter receives the ball when thrown in from the field, and passes it to the batsman. The game simply affords good practice to out-fielders in catching the ball, it being comparatively useless as good practice for batting.

TWO OLD CAT.

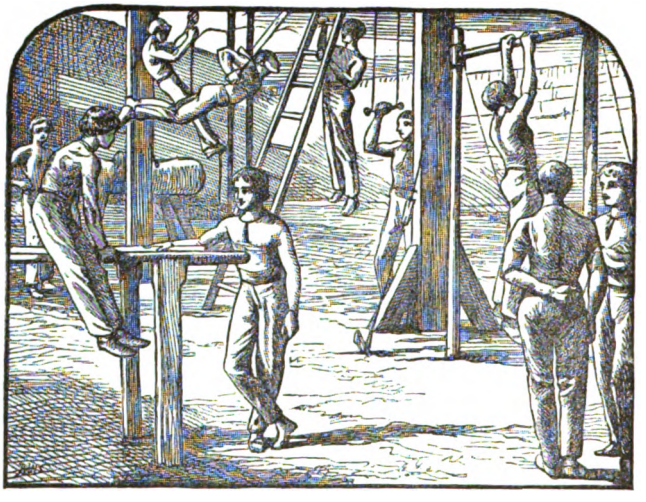
This game is a variation of fungo, and a preliminary step to the regular game of base-ball. It is generally played by nine players, one of whom acts as pitcher, another as catcher, three others as base players, another as short stop,

and the last three as out-fielders. The pitcher is only allowed to pitch the ball to the bat, no kind of throw in the delivery of the ball being permitted ; and he acts as pitcher until the batsman is put out, when the catcher goes in to the bat, and the pitcher becomes the catcher, and each of the occupants of the other seven positions advance one position, the retiring batsman going to right field. The batsman can be put out on a fly catch of a fair or a foul ball, and on a foul-bound catch, and also on three strikes. He can also be put out after hitting a fair ball on the bound, if the ball be held at first base before the batsman reaches it. Should he make his base after such hit, however, he is entitled to take the bat again, or he can resign it in favor of any player he chooses. Of course the game is played on a diamond field, roughly laid out so as to mark the several base positions.

TRAP BALL.

This favorite game is played with a " trap," which is a solid piece of wood shaped something like a shoe, and having a movable tongue or spoon. Before playing it, it is as well to fix the trap by sinking the heel in the ground. Innings being tossed up for, the winner places the ball in the spoon of the trap, touches the tongue of the trap with his bat, and as the ball rises, strikes it away as far as he possibly can. If he makes more than two unsuccessful efforts at striking the ball, or touches the tongue more than twice without being able to hit the ball, he is out, and the next player takes his innings, which order of succession should be settled beforehand. If one of the fielders can catch the ball before it falls to the ground the striker loses his innings ; but if it is not caught, the fielder who stops it must bowl it from the spot where he picked it up, toward the trap ; if it touches the trap, the striker is out, but if, on the contrary, it misses, the batsman counts one toward his game.

It is usual in the present game of Trap and Ball to place two boundaries, at a given distance from the trap, between which it is necessary for the ball to fall when struck by the batsman, for if it falls outside of either, he is out.



ATHLETIC FEATS.

ATHLETIC exercises and feats of muscular strength, when not carried to excess, are very beneficial to boys, not only in assisting in the development of their young muscles, but in promoting health by causing the blood to circulate freely and by producing perspiration, thereby giving healthy action to the skin. In practising light feats of strength, care should be taken to avoid overstraining of untrained muscles. Athletic exercises, as a general rule, should be practised just as a child learns to walk. Each movement should be acquired by degrees, not too suddenly. The simple exercises necessary to be gone through with before any special feats are attempted may be regarded by most boys as needless, but they properly prepare the muscles to sustain without injury the extra strain put upon them in performing any special athletic feat of strength.

Almost all the feats of strength and activity which follow may be performed readily enough by any boy who will take the trouble to practise them. We recommend him to use great caution in making the first essays, both for his own sake and for the sake of the furniture with which some of these gymnastic exercises are performed. These feats are peculiarly suited for wet weather, when outdoor exercise is not at command. We begin with the simplest form of feats, and of these the first is

THE PALM SPRING.

The palm spring is performed by standing at a little distance from a wall, with your face toward it, and leaning forward until you are able to place the palm of your hand quite flat on the wall, as represented in the margin ; you must then take a spring from the hand, and recover your upright position without moving either of your feet. It is better to practise it first with the feet at a little distance only from the wall, increasing the space as you gradually attain greater proficiency in the exercise.

TRIAL OF THE THUMB.

Place the inside of the thumb on the edge of a table, taking care that neither of the fingers nor the palm of the hand touch it ; next move your feet as far back as you possibly can, and then taking a spring from the thumb, recover your standing position without shifting your feet forward. The table should be a heavy one, and not upon casters, or the other end should be placed against a wall, else in springing back you would in all probability push it away and fall upon your hands and knees. It greatly facilitates the spring if you rock yourself to and fro three or four times before you take it ; and it is best to begin, as in the "palm spring," with the feet at a little distance from the table, increasing the "trial of the thumb" by degrees.

THE FINGER FEAT.

Place your hands horizontally across and close to your breast, and put the tips of your forefingers together ; another player should then endeavor to separate them, by pulling at each arm ; but if you hold them firmly in the manner described he will be unable to achieve it, although he may be much bigger and stronger than you are. It is not proper for the second player to use sudden or violent jerks in his attempts ; he must employ only a steady, regular pull.

PROSTRATE AND PERPENDICULAR.

Cross your arms on your body, lay down on your back, and then get up again, without using either your elbows or hands in doing so.

KNUCKLE DOWN.

Knuckle down is a very good feat; it consists in placing the toes against a line chalked on the floor, kneeling down and getting up again without using the hands or moving the feet from the line.

THE TANTALUS TRICK.

Desire a player to stand with his back close to the wall, then place a piece of money on the floor, at a little distance in front of him, and tell him he shall have it if he can pick it up without moving his heels from the wall. Although at first sight it appears very easy to perform this trick, yet it will be found impossible, as in bending, a part of the body must necessarily go back beyond the heels.

ANOTHER TANTALUS TRICK.

Place the left foot and leg and the left cheek close against a wall; then lift the right foot slowly and endeavor to touch the left knee with it, and stand steadily in that position.

THE TRIUMPH.

This is a very excellent feat, and requires great practice to perform it adroitly. Put your arms behind you and place the palms of your hands together, the fingers downward and the thumbs next your back; then turn your hands, keeping the tops of the fingers close to your back, and the palms still together, until the ends of the fingers are between your shoulders, pointing upward toward your head, and the thumbs outside.

DOT AND CARRY TWO.

This is to be performed by three players, whom we will style A, B, C, in the following manner: A, standing between B and C, must stoop down and pass his right hand behind the left thigh of B, and grasp B's right hand; he should next pass his left hand behind the right thigh of C and take hold of C's left hand; B and C should each pass one arm round the neck of A, and the latter, by raising himself gradually, will be able to lift the others from the ground.

THE FLYING BOOK.

Put a book between your feet in such a manner that it is held between the ankles and the inner side of the feet; then kick up backward with both your feet, and in this manner try to jerk the book over your head.

LIFTING AT ARM'S LENGTH.

Take an iron poker, and grasping it firmly in your right hand, lift it gradually until it is on a level with your shoulder. In performing this feat the arm must be stretched out at the full length, and the poker being grasped firmly, with the nails of the fingers upward, should be elevated in a right line with it.

BREAST TO MOUTH.

Measure the length of your arm, from the outside of the elbow to the tip of the middle finger, and mark it down on a stick ; then hold the stick horizontally before you, with your elbow close to your side, placing the middle finger exactly over the mark, and keeping the fingers at right angles with the stick, and the thumb closed over them. You must now try to raise the left end of the stick, from the horizontal position up to your mouth, which should be done without changing the place of your fingers, bending your head, or moving your elbow from your side.

JUMPING THROUGH YOUR FINGERS.

Hold a stick of wood between the forefingers of each hand, and without letting go try to jump over it both forward and backward ; with a little practice it can be done very easily, the hardest part of the feat consisting in the difficulty of clearing the heels ; indeed, with high-heeled boots or shoes it is next to impossible to achieve it. You may also jump over your middle fingers placed together, without touching or separating them with your feet.

CATCH PENNY.

Place on your elbow three or four penny pieces in a heap, then drop your elbow very suddenly, so as to bring your hand rather below the place where your elbow was, and try to catch the money before it falls to the ground ; a few trials will enable you to perform this trick with the greatest facility.

THE TURN OVER.

Take a short run, place the toe of the right foot against a wall, and throw the left leg over it, making a complete turn at the same time, so that when your left foot touches the ground your back is to the wall. The right foot is the pivot on which you turn, and you must take especial care to keep it quite close to the wall while you perform the turn over. This is by no means a difficult feat, requiring only a little practice to enable you to perform it with rapidity.

THE LONG REACH.

Chalk a line on the floor, and place the toes of both feet on it, being careful that they do not pass beyond ; then throw forward either the right or left hand, no matter which, so far and no farther than you can easily spring back from and readily regain your upright position, without either moving the feet from the line, touching the floor with the hands in throwing them forward, or scraping the floor with them in the spring back. When you have in this manner ascertained the utmost distance to which you can stretch, and from which you can recover, without scraping the hands or altering the position of your feet, you must stretch as far forward as you possibly can, and while supporting the body upon one hand, chalk a line on the floor with the other. You may, in order to bring your body lower, move your feet backward from the line marked on the floor, and by so doing you will be enabled to make a much greater stretch than you could otherwise have done. If you can manage to chalk two lines, your own length apart, it is a tolerably good stretch, but with a little practice you may chalk considerably further than that measure. Some persons in performing this feat rest upon their elbows instead of their hands.

THE STOOPING STRETCH.

Chalk a line on the floor, and place the outer edge of the right foot on it, and at a little distance behind the right foot, put the left heel on the line. Then take a piece of chalk in your right hand, bend down and pass the right hand between your legs, and under the right knee, and chalk a line on the floor, as far from the former line as you possibly can, yet not so far but that you can easily recover yourself without touching the ground with your hands, or removing your feet from the line. Your knee and body may project beyond the chalked line, provided you keep your feet properly placed.

FEATS WITH CHAIRS.

LEAP BEFORE YOU LOOK.

Get a chair with a very narrow back, so narrow, indeed, that you can bestride it with great ease ; stand on the seat, put your hands on the top rail of the back and rest your knees against the middle one, then push the chair forward until it rests only on its back legs, and before you lose your balance jump from the seat, so that when you alight on the floor you still hold the back rail in your hand. In all feats with chairs it is necessary to use great caution in making the first essays.

TUMBLE-DOWN DICK.

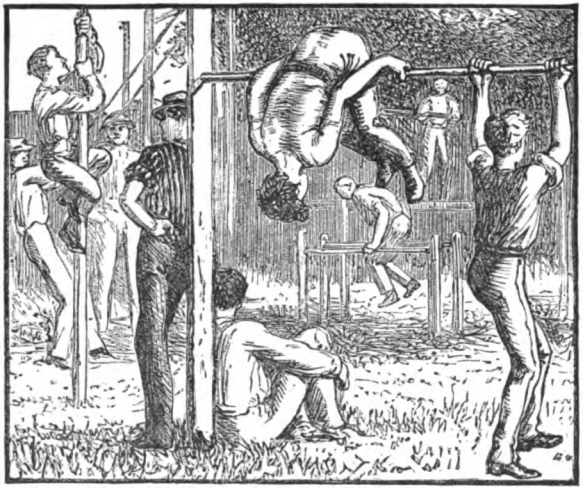
A strong, long-backed old-fashioned chair is the best adapted for this feat. Place the chair down on the floor, and put a small piece of money at the end or else about the middle of the back. Next kneel on the legs of the chair, and take hold with both hands of the sides of the legs near the seat rail ; then bend down and endeavor to touch the back of the chair with your face, and take up the piece of money before mentioned with your mouth ; you must be careful that you do not fall forward, or allow the top of the chair to touch the ground. In this amusement, the position of the hands may be altered, either higher up or lower down the back of the chair, at the pleasure of the player, as he finds necessary.

TO TAKE A CHAIR FROM UNDER YOU WITHOUT FALLING.

In order to perform this feat, you must lay along on three chairs. Throw up your chest, keep your shoulders down, and your limbs as stiff as you possibly can ; then take the centre chair from under your body, carry it over, and place it again under your body on the opposite side. Although this at first sight appears difficult, yet in reality it is very easy ; it is as well, however, to have a chair of a rather lighter construction for the middle one, as you are thereby enabled to perform it with less strain upon the muscles of the body and arm.

CHAIRING THE LEG.

After putting your left foot on the lowest back rail of a tolerably heavy chair, you must try to pass your right leg over the back, and bring it to the floor between your left leg and the chair. In performing this trick, which must be done with caution, it is not allowable to touch the chair with your hands. The chair should not stand on a slippery surface, as it might by chance move, and a fall would be the result.



GYMNASTIC EXERCISES.

THE study of Gymnastics is of the utmost importance to young persons, as its object is to call into exercise and to train to perfection all the corporeal or bodily powers. It is the education of the limbs, joints, and muscles, and includes not only the systematic training of these, but also assists the physical sciences of riding, driving, wrestling, rowing, sailing, skating, swimming, etc.

In the following gymnastic exercises only those simple and useful feats which may be said to make up the "alphabet of the science" are introduced. They may be performed in very small spaces, and require no particular preparation, expense, or place. By attention to the directions any pupil between the ages of twelve and sixteen may train and exercise himself and a number of other children younger than himself, and this excellent study may thus become a source of amusement and delight.

Gymnastic exercises may be begun by a boy of about eight years of age, or may be commenced at any age ; but in all cases he should begin gently, and proceed gradually, without any abrupt transitions. They should be commenced before breakfast in the morning, or before dinner or supper, but never immediately after meals ; and the pupil should be very careful, after becoming heated by exercises, of draughts or cold, and especially refrain from lying on the damp ground, or from standing without his coat or other garments, and rigidly guard against the dangerous practice of drinking cold water when overheated, which, in many instances, has been known to produce immediate death.

WALKING.

In all gymnastic exercises, walking, running, and jumping deserve the preference, because they are the most natural movements of man, and those which he has most frequent occasion to use. This exercise, within the reach of everybody, ought to be placed among the number of those which are direct conservators of health, and which have the most important beneficial effects upon our mental and moral economy. Walking provokes appetite, assists digestion, accelerates the circulation, brings the fluids to the skin, strengthens the memory, and gives cheerfulness to the mind, and in fatiguing the limbs gives repose to the senses and the brain.

It might be supposed that every one knows how to walk: not so, however; some persons crawl, some hobble, some shuffle along. Few have the graceful, noble movement that ought to belong to progression, or, however well formed, preserve a really erect position and an air of becoming confidence and dignity. To teach young persons to walk properly, we should advise a class of them to unite, that they may be able to teach themselves.

RUNNING.

Running is both useful and natural; it favors the development of the chest dilates the lungs, and, when moderate, is a highly salutary exercise. To run fast and gracefully one should as it were graze the ground with the feet, by keeping the legs as straight as possible while moving them forward. During the course the upper part of the body is inclined a little forward, the arms are, as it were, glued to the sides and turned in at the point of the hips, the hands shut, and the nails turned inward. The faults in running are swinging the arms, raising the legs too high behind, taking too large strides, bending the knees too much, and in not properly managing one's wind. In all running exercises the young should begin gradually, and never run themselves out of breath at any time. By careful practice a boy may soon acquire the power of running a mile in ten minutes; this is called moderate running; in what is called prompt running a thousand yards in two minutes is thought very good work, and in quick running 600 yards in a minute is considered good. The first distance that children from eight to ten years of age may be made to run is about 200 yards; the second, for those more advanced, 300 yards; and the third, for adults, 400 yards. It is, however, most essential that in running boys should not overtax their strength or "wind." We are not all constituted alike, and a boy who could last for 200 yards or so might injure himself considerably by racing for a mile.

JUMPING.

Of all the corporeal exercises, jumping is one of the most useful ; and during our lives very many instances occur of a good jump having done us essential service. To jump with grace and assurance one should always fall on the toes, taking care especially to bend the knees on the hips ; the upper part of the body should be inclined forward, and the arms extended toward the ground. The hands should serve to break the fall when jumping from a great height. In jumping we should hold the breath and never alight on the heels. Boys should exercise themselves in jumping by jumping in length and jumping from a height, with attention to the above cautions. They may make progressive exercises in *length* by varying the distance from time to time, and in height by jumping from a flight of stairs or steps, increasing a step at a time : they will soon be able to jump in length three yards, and from a height six feet, without injury.

DUMB-BELLS.

Most boys know the form and appearance of dumb-bells, and probably have some ideas of using them, but a few directions and illustrations will benefit them. Nor would we exclude girls from the practice in moderation. A light pair of "bells" used every morning after the bath will have a wonderful effect in bracing and strengthening the muscles and in giving elasticity to the figure.

It is a great mistake to commence with heavy dumb-bells. For a boy a pair weighing three or four pounds will be sufficient, and this weight can be increased as the pupil gets stronger. Another hint which boys should bear in mind is this —a useful one in *all* exercises—never attempt too much at one time. You will only get exhausted, and though the novelty of the practice and energy will carry you through, you will feel the evil effects next day. In this, as in everything else, be moderate. Half an hour or a quarter of an hour at first will be sufficient. There are numerous exercises with the dumb-bells. We will give the principal ones :

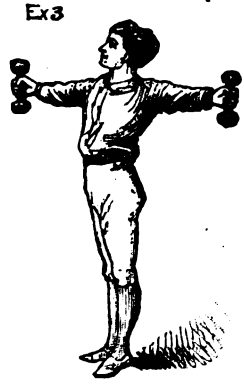
Exercise I. Stand erect firmly, heels close together, the elbows back. Lift the bells, and from the chest raise them as high as the arms will reach. Then bring them down again and up together and afterward alternately to the armpits. Repeat.

Exercise II. Take the bells, and leaning forward from the waist drop the right arm to the full extent, at the same time holding the left bell up to the chest. Do likewise with left and right arms. Then leaning *sideways*, raise and lower the dumb-bells right and left alternately, both arms fully extended diagonally. The arms may also be extended full in front, as if striking a blow. (See figure.)

Exercise III. Seize the bells firmly and extend the arms, as far as possible, in a line with the shoulders. From this position bring the hands together in front and then to the back to touch, if possible—arms being all the time extended straight from the shoulders. Repeat.

Ex. 2

Ex 3



Exercise IV. Circle the bells by swinging first one and then the other, and then both, with extended arms backward and forward, and then round the head.

Exercise V. Extend the arms in front; bring them back to the chest, the bells hugged almost to the breast; from that position strike sharply out, opening the arms as widely as possible, and then bring the arms round to front again. Repeat.

Ex 4.

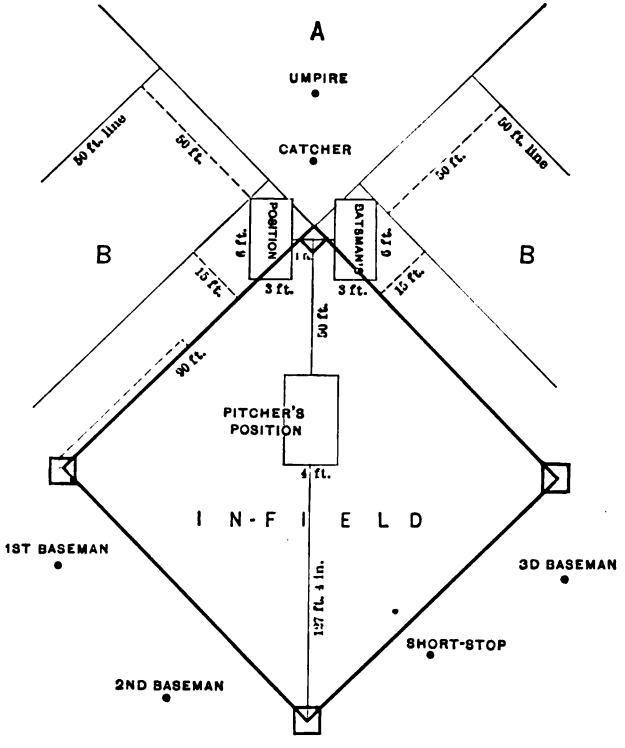
Ex 5

The above are some of the most usual exercises, but the pupil can soon become proficient if he will practise. Remember the head should be erect, the chest

expanded, the heels together, the body upright. No stooping or slouching habits can be tolerated.

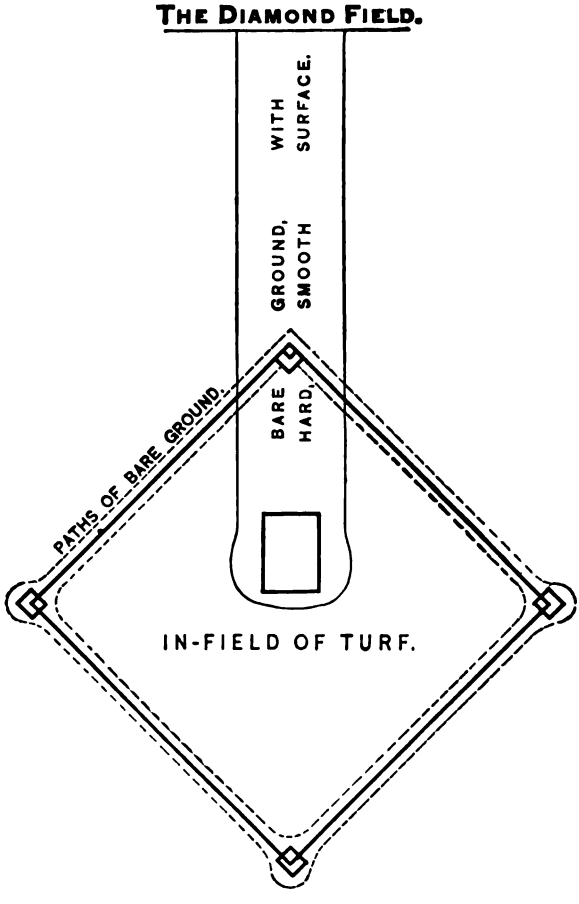
From dumb-bells the pupils may go through a course of bar-exercise, or French dumb-bells or bar-bells.

DIAGRAM OF A BASE BALL FIELD,
WITH THE LINES OF MEASUREMENT.



A. A. A.—Ground reserved for Umpire, Batsman and Catcher.

B. B. B.—Ground reserved for Captain and Assistant.



In laying out a Base Ball Field the diamond shall be carefully covered with turf, and kept rolled, so as to make it level and smooth. The base lines should be pathways, and the space from the pitcher's position to that of the catcher's should be bare ground, with a hard smooth surface, especially behind the home base. The above diagram shows the lines of the diamond field.

HENRY CHADWICK,

Author of Sports and Pastimes of American Boys.

THE AMERICAN NATIONAL GAME.

IN the chapters on the American game of base-ball which we give in the succeeding pages, we have not only taken special pains to prepare them for youthful readers, but also to make this part of our work on sports a special feature as a text-book of the game adopted for the amateur class of the fraternity. It is the game of games for American boys, and therefore we devote more space to base-ball than to any other department of the book.

It has been justly said that there is no outdoor sport in America that equals our national game of base-ball, either as an exciting sport to witness or as a game affording ample opportunities for healthy, manly, and recreative exercise. In comparison with every other field game known in the arena of outdoor sports, base-ball bears off the palm in all those features which are calculated to secure the popular favor of the American public. A match at base-ball scarcely averages two hours of time, from the opening innings to the close of the contest, even at the hands of amateur experts, and still less when the contesting nines are trained and experienced professionals. From the moment the ball is in play to the end of each innings of a match, the interest is kept up unceasingly. Then, too, in the accomplishment of the work in those departments of the game which the nine in the field has especially to attend to, opportunities are afforded for the most attractive displays of manly courage, pluck, and nerve; while activity of mind as well as limb come into active play through the medium of pitching, catching, fielding, throwing, and holding the ball on the bases, involved in the work of an attacking party in a contest; while, on the other hand, there is the great skill needed in handling the bat, and sound judgment as well as remarkable agility required in running the bases, this being the work of the defence in the battle for the prize of victory; the whole affording scope for active exercise of mind and body, unequalled by any field sport.

THE THEORY OF THE GAME.

There is no game now in vogue the theory of which is more simple than that of base-ball, and hence its attractions for the masses; and yet to excel in the game as a noted expert requires not only the possession of the physical attributes of

endurance, agility, strength, good throwing and running powers, together with plenty of courage, pluck, and nerve, but also the mental powers of sound judgment, quick perception, thorough control of temper, and the presence of mind to act promptly in critical emergencies. The plain theory of base-ball is simply as follows : A space of ground being marked out on a level field in the form of a diamond, with equal sides, bases are placed on the four corners thereof. The contestants include nine players on each side—one side takes the field and the other goes to the bat. When the field side take their positions the pitcher delivers the ball to the batsman, who endeavors to send it out of the reach of the fielders and far enough out on the field to enable him to run round the bases, and if he reaches the home-base—his starting point—without being put out, he scores a run. He is followed in rotation by the others of his side until three of the batting party are put out, when the field side come in and take their turn at the bat. This goes on until nine innings have been played on each side, and then the side scoring the most runs wins the game.

HOW TO PLAY THE POSITIONS.

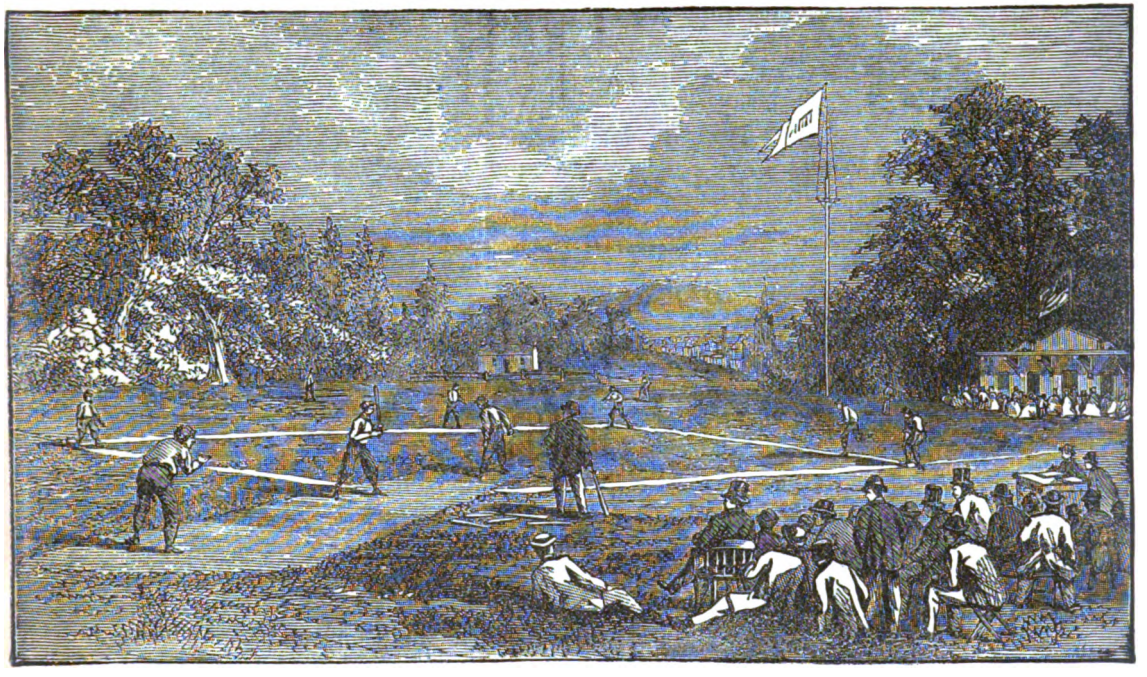
THE PITCHER.

This position is the most important in the field and the most responsible of all. He is now allowed to deliver the ball to the bat either by a pitch, a toss, a jerk, or an underhand or overhand throw.

His position is within the lines of a space of ground six feet by four. The rules require him to deliver the ball while standing in his position, and when in the act of delivering, or in making any preliminary motion to deliver the ball, he must have both feet within the lines of his position, and he cannot take a step outside the lines until the ball has left his hands. Should he do so he incurs the penalty for balking.

The pitcher should bear in mind the important fact that the true art of pitching is to deceive the eye of the batsman—that is, to send the ball in to the bat in such a manner as to lead the striker to believe that it is just coming in where he wants it, while in fact it is either too high or too low, or is too swift or too slow for the purpose. Moreover, he should have the pluck to face hot balls direct from the bat. Unless he can do this, he can never pitch with judgment, for he will be so impressed with the idea of avoiding being hit with the ball that he will think of little else.

He must especially possess a full command of the ball in delivery, or his judgment will be of no avail ; and he should have the endurance to pitch through a



long and tedious game. He should also remember that there is nothing in speed alone which makes such a style of delivery effective, and also that a merely swift delivery of the ball without command of aim, costs more in passed balls and bases run than is compensated for by either poor hits, tipped balls, or strikes. For fuller instructions, see article on The Art of Pitching.

THE CATCHER.

Much of the success of a nine depends upon the ability of the catcher, and it is therefore requisite that he should be an excellent player in his position ; and to excel as catcher he should be able to throw with great accuracy and speed a line ball a distance of fifty yards, and be able to stop swiftly-pitched balls and low grounders, and be especially on the alert in judging of foul balls, besides having the nerve to face sharply-tipped balls direct from the bat. The ordinary rule is, when the striker has made his first base, for the catcher to come up close behind the bat, in order to be in a position to take the ball from the pitcher quick enough to send it to second base, in case the base runner tries to steal a base on the

pitcher. The catcher and pitcher should always have a perfect understanding with each other in regard to their respective movements. They should have a code of signals between them, and they should practise these signs until they can read them as easily as their letters. Thus, when the catcher sees an opportunity for the pitcher to catch a base player napping off his base, a certain signal should be given by which the pitcher may understand that he is to throw to the base promptly. Again, if the pitcher is familiar with a certain habit of the batsman before him of hitting at a favorite ball, he should give the catcher a sign informing him that he is going to send in a slower or swifter ball or a higher or lower one than ordinarily is pitched.

THE BASE PLAYERS.

All basemen should be good ball-catchers, but the occupant of the first base should especially excel in holding the swiftest thrown balls. He should also be fearless in facing hot balls from the bat, and expert in taking balls from the field, while holding one foot on the base. When a ball is hastily thrown to first base, his care should be to hold it, but at any rate to stop it. A good first-base player ought to be able to hold a ball from the field, if it comes in anywhere within a radius of six feet from the base, and in case of high-thrown balls he ought to take them at least eight feet high from the base. He must remember that the ball must be held by him, with some part of his person touching the base at the same time, *before* the striker reaches it, or the latter is not out ; if the ball is held at the same time, the base runner is not out.

The second baseman requires to be a pretty active fielder, an accurate thrower for a short distance, and a pretty sure catch ; he should, however, be very expert in catching a swiftly-thrown ball, and in holding it firmly and putting it quickly on the player running to his base. He is required to cover the second base and to play "right-short-stop" too ; but his position in the field must be governed entirely by the style of batting he is called upon to face. If a strong hitter comes to the bat and swift balls are being sent in, he should play well out in the field between right field and second base, and be on the *qui vive* for long-bound balls, or high-fly balls which drop between the out-field and the second-base line. When the batsman makes his first base, the second baseman comes up and gets near his base in readiness to receive the ball from the catcher. He should remember that in a majority of cases his duty is to touch the base runner, and this it would be well to do in all cases when the latter is found off his base.

When the first baseman runs after the ball hit by the striker, the second baseman should at once make for the first base, as he is generally nearer to it than either the short-stop or pitcher when balls are being hit to first base. In timing

for a throw to first base be sure of your aim, or if in doubt let the base be made, or otherwise the chances are that an over-throw will give your opponent his third instead of his first base. Hasty throwing is poor policy except you are pretty sure in sending in a swift line ball, and you have a good man at first base to hold it. When a player is on the first base, and another on the third, be on the watch so as to make a prompt return of the ball when the catcher throws to the second and the man on the third attempts to run home on the throw. There is ample time for a ball to be thrown from home to second and back to put out a player running home.

The third baseman's duties are the most onerous of the three positions on the bases, as on his good fielding will frequently depend the loss of runs to his opponents, whereas failures on the other bases are only made at the cost of a single base. In the case of a misplay at third base, however, one or more runs scored is generally the result—that is, in cases where players are running their bases. When no men are on the bases the third baseman will have to be active in fielding the ball, and quick and accurate in throwing it, in order to prevent the striker from making his base. The third baseman takes a position closer to his base than either of the other basemen. Sometimes, however, he takes the place of the short-stop when the latter covers the second base in cases where the second baseman plays at right-short for a right-field hitter, a position frequently taken by a first-class nine.

In throwing from base to base hastily, take care that you throw low rather than high, as a low ball can be stopped if not handled, whereas a ball overhead gives one or more bases in nearly every instance. In fact, in the long run, it is safer to allow a player to make one base than to run the risk of helping him to two or three bases by an over-throw. Accurate throwing from base to base is a pretty feature of the game, and with straight throwers and sure catchers can be safely indulged in at all times; for though a player may not be put out by a throw, when he sees the ball thrown straight and handled prettily, it makes him hug his bases closer. Every base player should be active in "backing up" in the in-field. The life of fielding is in the support afforded each other by the fielders who are located near together. A good fielder or base player never stands still; he is always on the move, ready for a spring to reach the ball, a stoop to pick it up, or a prompt movement to stop it, and he always has his eye upon the ball, especially when it is flying about inside the base lines or from base to base. Poor base players seldom put themselves out of the way to field a ball unless it comes within their special district, but a good base player is on the alert to play at a moment's notice, on any base from which the player has gone after the ball. When bases are vacated by runners, "forced off" or foul or fly balls are struck, all the base

players handle the ball in the same way as at first base, but it is advisable to make sure always by touching the player when he is off the base.

THE OUT-FIELDERS.

The occupants of the positions in the outer field—viz., left, centre, and right fields, should be equal in their qualifications as fielders. Each should be able to throw a ball a hundred yards, certainly not less than eighty at least. They should be good runners and excellent judges of fly-balls. They should never stand still or occupy one position all the time, but be on the move, ready for a quick run, or to back up each other. In judging of fly-balls it is always safer to lay out for a long hit than to get so close in as to have to get back to catch a ball. They never should hold a ball a minute, but return it to the in-field as soon as handled. The point to throw the ball in to is the pitcher's position, as a general thing, but as to that they will have to be guided by circumstances, according as the ball sent to them is taken on the fly or fielded while a player is running his bases. One or other of the positions in the outer field is the place for the change pitcher of the nine, as it will afford him a chance to rest. The out-fielders should watch the movements of the pitcher and catcher closely whenever a new batsman takes his stand at the home base, in order to be ready to obey any signals either to come in or go out farther, according to the character of the pitching or the peculiar style of the batsman.

THE ART OF PITCHING.

The Value of Strategic Play.

No player can ever excel as a pitcher who is not more or less a strategist in his work. A pitcher may be able to send in the ball with unwonted speed and unusual accuracy, and also be able to add the "curve" to his delivery, and yet, from his ignorance of strategic play or "head-work," as it is technically termed, he will rank only as second-rate in the position. Some reader will probably ask, What is strategy in base-ball? The reply is, A resort to legitimate artifice to blind the judgment of the party attacked. As regards the play of the pitcher, the elements of strategic play may be summed up as follows: First, to deceive the eye of the batsman in regard to the character of the delivery of the ball, as to its being fast or slow. Secondly, to deceive his judgment in reference to the direction of the ball when pitched to him, as to its being high or low, or where he wants it. Thirdly, to watch the batsman closely so as to know just when he is temporarily "out of form" for making a good hit; and fourthly, to tempt him with a ball which will be likely to go high from his bat to the out-field and be caught. The

moment the pitcher faces the batsman in the first inning of a match, he should begin to study his man and endeavor to find out his weak points of play. Watch how he holds his bat, and, if he does not poise it properly in his preliminary moves, count it a point in your favor. Then watch him closely to see if he takes a temporary rest from standing in readiness to meet the ball. The latter is important, as a batsman may stand in good form for hitting for five or six balls, and then suddenly get tired of waiting and "stand at ease," as it were, when he immediately becomes open to attack from a strategic pitcher. This catching the batsman out of form is almost sure to yield an out. It is very readily done by a quick return of the ball to the pitcher by the catcher, and an equally prompt delivery to the batsman. But the ball thus quickly sent in must invariably be a fair ball—over the base and for the striker—or the point will fail.

A great point in strategic pitching is a well-disguised change of pace. It should be borne in mind that change of pace in pitching is comparatively useless unless it be well disguised. Nothing bothers a batsman more than to be prepared to strike quickly at a fast ball, only to find that his stroke has been too quick to meet the ball fairly, owing to the lessened speed of the ball. The same, too, when he is expecting a medium-paced ball, and suddenly sees it flash by him at the utmost speed of the pitcher. It requires a keen-sighted, nervy, and experienced batsman to be ready to meet this style of pitching.

A point of play peculiar to old-time pitchers was throwing to bases; but experience has so plainly shown that, as a general rule, throwing to bases should be but rarely indulged in, that it has gone out of use to a considerable extent. Not one pitcher out of four can throw accurately enough to a base to catch a runner napping off base. Of course, it won't do for a pitcher to neglect throwing to the bases, but he should only do it when well practised in it, and even when sure of his throwing to first base it should never be done except on signal from catcher. Watch the bases well, but throw only when a throw will be sure to tell.

The effectiveness of the curve in pitching depends greatly upon the pitcher's command of the ball, not only as regards accuracy of aim in delivery, but in being able to control the curve itself. As we said before, the curve without "head-work" in its use loses half its effectiveness; and it is almost impossible to use strategy in connection with the curve unless you have thorough command of the ball. Curve-pitchers should remember that it is frequently a good point to play to drop the curve for a ball or two.

The pitcher must learn to school himself to a state of apparent indifference to the actions of wily base-runners, who try every means in their power to disconcert

him in his delivery. There is nothing more trying to a pitcher than to have a base-runner at third base with no man out, while a runner is at first base and about to go down to second in such way as to let the man at third get home. Here is just where nerve in a pitcher tells. A pitcher never plays his points so well, or shows his skill more plainly, than when he keeps a man on third base who has reached there by his good hit before a man has been put out. This is a pretty good test of a pitcher's ability as a strategist. No machine pitcher can do it. One word more, and we will finish this chapter. The pitcher who cannot control his temper is as unfit for his position as would be a quick-tempered billiard professional. It is an essential of success in every position in the field, but especially in that of the pitcher.

"BATTERY" WORK.

The pitcher and catcher in base-ball are technically called the "battery," and this team of two players are the main reliance of the attacking force in a contest. An effective pitcher is a tower of strength in himself, and a good catcher is almost equally as valuable, but unless they work together as a "team" they divide their strength and weaken their power in proportion. Pitchers and catchers should always work together in pairs. They should be familiar with each other's peculiar methods of playing their respective positions. A first-rate catcher for one pitcher would be almost useless for another, as far as helping the pitcher in strategic play is concerned. Each should fully understand the other's signals in a match—the catcher those of the pitcher, so as to be able to be prepared for a sudden change of pace, and the pitcher those of the catcher, so as to know when the latter wants his partner to pitch for throwing to bases; for the pitcher should know that it is impossible for a catcher to do his best in throwing to bases unless the pitcher sends him in balls especially for that purpose. Pitchers should bear in mind the important fact that, no matter how skilful they may be in the delivery of the ball to the bat, they must be largely dependent for success upon the character of the assistance rendered them by their catcher. It is especially a matter of the first importance to a strategic pitcher that he should have a first-rate man behind the bat to second him in all his little points of play.

THE ART OF BATTING.

In no department of the game are more facilities offered for strategic play than in batting; but it requires an intelligent player to engage in it successfully. The batsman who would be invariably successful must resort to strategy, for if he depends solely upon a quick eye and a strong arm he will fail. These are very excellent as aids, but a poor dependence to place your trust in altogether. The

batsman, when he takes his bat in hand, finds opposed to him nine men, and though to the casual observer it may seem a very easy undertaking to bat a ball out of the reach of only nine men, covering as large a space as a four or five acre field ; yet when you come to face nine experienced and active fielders, you will soon be taught to realize the fact that "headwork" is as important an element of success in batting as it is in pitching ; and you will then see that to earn bases on hits and to score runs you will have to play "points" pretty skilfully. The best preparatory form for striking is to stand as a backwoodsman does when using his axe in cutting down a tree—viz., poising the bat over the shoulder and standing in such form as to give the swing of the arm all the impetus a half twist of the body can impart to it. The style of holding the bat forward and then withdrawing it and then swinging it forward again is a waste of strength, besides being a motion calculated to mar the aim of the striker. The holding of the bat horizontally and then making a double movement in striking is also objectionable as wasting the strength of the wrists, whereas in holding it over the shoulder the weight of the bat in coming down is added to the impetus given by the arms and body, besides affording the wrists a chance to assist the movement.

There are three classes of balls pitched for the batsman to strike at—viz., shoulder high, hip high, and knee high. If you can swing a heavy bat handily and are pretty accurate in your aim, a squarely-hit shoulder ball will clear the heads of the in-fielders and go too close to the ground to be easily caught on the fly by the out-fielders ; but if you are not a sure hitter let this class of balls alone, as the chances are that you will give the fielders a chance for an out oftener than you will get a square hit. Balls hip high offer chances for good hits, provided the movement of the bat is timed well and swung forward as near on a line with the ball as possible, but if the line of the bat forms a semicircle in being swung forward, the chances are that the ball will either be missed or sent up in the air, and, of course, favorable for a catch. More ground balls are hit from knee-high balls than from any other class pitched ; in fact, it must be a poorly timed strike that could not send a knee-high ball skimming along the ground about a foot or more from it, making it difficult to stop and almost impossible to catch it. A waist ball is only advantageous to strong batters, who can send a ball over the heads of the out-fielders, as there are not one out of ten of this class of balls that does not rise high when hit.

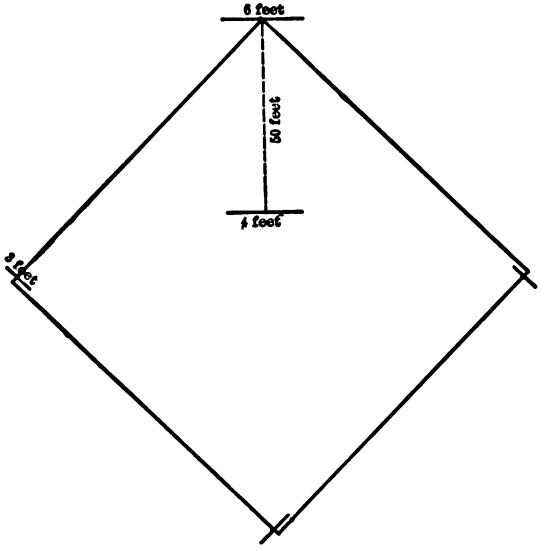
The moment a batsman hits the ball, whether fair or foul, he should drop the bat—never sling it behind him—and run for his base until he hears the call of "foul." No matter if the ball has been hit so as to almost insure the catch, the striker should nevertheless run just as if it had been hit safe. If he stops simply because he sees it is a "sure to be caught," he only gives the fielder more confi-

dence to make the catch, whereas, if he still run on, the very earnestness of the fielder to hold the ball may cause him to drop it. In fact, the striker in running to first base should act on the principle that "nothing is sure but death," and so keep alive until he is really put out.

PLAYING BASE-BALL ON THE ICE.

A game of base-ball played by a party of skaters on a good field of ice is very lively sport; such a game, however, is played under different rules to those governing the field game, especially in the delivery of the ball to the bat and in running the bases. The ordinary rules governing the batsmen and pitcher are not so strictly observed as in the field-game, the impossibility of obtaining a good footing making the operation of pitching and batting rather difficult. In running the bases in a game on the ice on skates, all that it is necessary for the base-runner to do is to cross the line of the position, after which he cannot be put out until he has returned to the base and again leaves it. The bases are marked on the ice in the form of lines three feet in length, each line being marked at right angles with the base lines from base to base, and three feet each side thereof. This line forms the base, and on this line the base player must stand when he holds the ball, in order to put a player out. The base-runner makes his base if he crosses the line of the base before being touched, or before the ball is held on the base.

The following is the diagram of the " diamond " for a game on an ice-field :



After hitting a ball on which the batsman can only make one base, he should start from the home base so as to turn to the right in crossing the lines of the base ; but in cases where his hit entitles him to two or more bases, then he should start so as to turn to the left. If he turns to the left after skating over the base-line he at once ceases to be exempt from being put out in returning to the base he had overrun.

In putting players out the regular rules prevail, except in regard to outs on catches, a fair ball caught on the first bound putting the batsman out.

In calling strikes and balls, the umpire must call a strike on every ball within fair reach of the bat, no matter whether high or low, the batsman not being allowed to designate the height of the ball. In calling balls he must call a ball on each and every ball out of fair reach of the bat, and also on every thrown ball, as only a square pitch or toss of the ball is allowed in the game. Six called balls give a base. The essentials for a successful game of ball on the ice include a large space of good clear ice ; a non-elastic and soft ball ; a fair day, not windy or too cool ; a field cleared of spectators, and two parties of good, plucky skaters. Under these favorable circumstances, a really exciting display would be the result. The

ball requires to be non-elastic and soft, because a light blow will send it a good distance, and a hard ball sent swiftly to the hands on a cold day is very painful, and likely to result in severe injuries. The pitching also should never be swift in a game on ice. The ball should simply be tossed in to the bat; by this means more frequent chances are given to the field for outs, and the game is made active and lively instead of tedious, as it would otherwise be.

THE RULES OF BASE-BALL.

The following Code of Rules has been prepared from the combined codes of the League and the American Professional Associations, and this revised set of rules includes every amendment made up to the close of the League and American meetings held in March, 1884. The rules are differently classified to those of the professional codes, in order to facilitate a reference to each rule when required.

RULE I.—MATERIALS OF THE GAME.

THE BALL.

1. The ball must weigh not less than five nor more than five and one quarter ounces avoirdupois. It must measure not less than nine nor more than nine and one quarter inches in circumference. It must be composed of woollen yarn, and shall not contain more than one ounce of vulcanized rubber in mould form, and shall be covered with leather.

SUPPLYING THE BALL.

2. In all match games the ball or balls played with shall be furnished by the home club, and shall become the property of the winning club.

CALLING FOR A NEW BALL.

3. When a ball becomes out of shape, or cut or ripped so as to expose the yarn, or in any way so injured as to be unfit for fair use, a new ball shall be called for by the umpire at the request of either captain. Should the ball be lost during a game, the umpire shall, at the expiration of five minutes, call for a new ball.

THE BAT.

4. The bat must be round, and must not exceed two and one half inches in diameter in the thickest part. It must be made wholly of wood, and shall not exceed forty-two inches in length.

THE BASES.

5. The bases must be four in number, and they must be placed and securely fastened upon each corner of a square, the sides of which are respectively thirty yards. The bases must be so constructed and placed as to be distinctly seen by the umpire. The first, second, and third bases must cover a space equal to fifteen inches square, and the home base one square foot of surface. The first, second, and third bases shall be canvas bags, painted white, anp filled with some soft material. The

home base shall be of white marble or stone, so fixed in the ground as to be even with the surface, and wholly within the diamond. One corner of said base shall face the pitcher's position, and two sides shall form part of the foul lines.

THE UMPIRE'S GROUND.

6. The base from which the ball is struck shall be designated the home base, and must be directly opposite the second base. The first base must always be that upon the right hand, and the third base that upon the left hand side of the striker when occupying his position at the home base. In all match games, lines connecting the home and first bases, and the home and third bases, and also the lines of the striker's and pitcher's position, shall be marked by the use of chalk or other suitable material, so as to be distinctly seen by the umpire. The line of the home base shall extend four feet on each side of the base, and shall be drawn through its centre and parallel with a line extending from first to third base. The foul lines from first and third bases to home base shall be continued as straight lines to the limits of the field beyond and back of said home base. The triangular space thus laid off behind the home base shall be for the exclusive use of the catcher, umpire, and batsman, and no player of the side, "at bat" (except the batsman) shall be permitted to occupy any portion of such triangular space. Two lines marked in the same way as the foul lines, and parallel with said foul lines, shall be drawn, one fifteen feet and the other fifty feet distant from them, and terminating at the lines bounding the triangular space aforesaid.

7. From a point half way between home and first bases, on the foul line, must be drawn a line rectangularly to the foul line three feet in length, thence running parallel to the foul line to a point rectangularly opposite the centre of the first base; this is called the "three-feet line."

RULE II.—THE GAME.

THE INNINGS.

1. The game shall consist of nine innings for each side, but should the score then be a tie, play shall be continued until a majority of runs for one side—upon an equal number of innings—shall be declared, when the game shall end. All innings shall be concluded when the third hand is put out. If the side first at the bat shall score less runs in nine innings than the opposite side has scored in eight innings, the game shall then end; it shall also end in case the side last at bat shall in the ninth inning score the winning run even before a player has been put out; and, in case "game" is called by the umpire on account of darkness or rain, after each side has completed five innings, the score shall be that of the last equal number of innings; but if the side last at the bat shall have scored a greater number of runs than the opposite side, the full number of runs made shall be the score.

FIRST TO THE BAT.

2. The choice of first innings shall be determined by the two captains. The fielders of each club shall take any position in the field their captain may assign them; but whoever is assigned as the pitcher of the nine must deliver the ball from the appointed position.

SUBSTITUTES FOR ABSENTEES.

3. No player taking part in a game shall be replaced by a substitute, except for reason of illness or injury, occurring in the game then being played.

NO GAME.

4. No game shall be considered as played unless five innings on each side shall be completed. Should darkness or rain intervene before the third hand is put out in the closing part of the fifth innings of the game, the umpire shall declare "No game."

DRAWN GAME.

5. Whenever a game of not less than five completed innings on each side is stopped by rain or darkness, and the score at the time is equal on the even innings played, the game shall be declared drawn; but under no other circumstances shall a drawn game be declared; except in case the side that went second to the bat, being then at the bat, has scored the same number of runs as the other side, in which case the game shall be declared drawn, without regard to the score of the last equal innings.

A GAME STOPPED BY RAIN.

6. Should rain commence to fall during the progress of a match game so heavily as to oblige the spectators to seek shelter, the umpire must note the time it began, and should the rain continue to fall for thirty minutes after play has been suspended, the game shall terminate.

CALLING PLAY AND TIME.

7. When the umpire calls "play," the game must at once be proceeded with. Should either party fail to take their appointed positions in the game, or to commence play as requested, the umpire shall, at the expiration of five minutes, declare the game forfeited by the nine that refuses to play. When the umpire calls "time," play shall be suspended until he calls "play" again, and during the interim no player shall be put out, base be run or run be scored. The umpire shall suspend play only for an accident or injury to himself or a player, or on account of rain. In case of an accident to a fielder "time" shall not be called until the ball is held by the pitcher in his position.

SUSPENDING PLAY.

8. The umpire in any match game shall, in case of rain or darkness, determine when play shall be suspended, and if the game cannot be fairly concluded, it shall be decided by the score of the last equal innings played, unless one nine shall have completed their innings, and the other nine shall have equalled or exceeded the score of their opponents in their uncompleted innings, in which case the game shall be decided by the total score obtained, which score shall be recorded as the score of the game.

GAME CALLED.

9. When the umpire calls "game," it shall end; but when he merely suspends play for any stated period, it may be resumed at the point at which it was suspended; provided such suspension does not extend beyond the day of the match.

RULE III.—PITCHING.

PITCHER'S POSITION.

1. The pitcher's position shall be within a space of ground four feet wide by six feet long, the front or four feet line of which shall be distant fifty (50) feet from the centre of the home base, and the centre of the square shall be equidistant from the first and the third bases. Each corner of the square shall be marked by a flat iron plate or stone, six inches square, fixed in the ground even with the surface.

DELIVERY OF THE BALL.

2. The pitcher in delivering the ball to the bat must do so while wholly within the lines of his position. He must remain within them until the ball has left his hand, and he shall not make any motion to deliver the ball to the bat while any part of his person is outside the lines of the pitcher's position. The pitcher, when taking his position to deliver the ball, must face the batsman, and in delivering it to the bat, his hand must pass his side below the line of his shoulder. The ball, to be a fair ball, must pass over the home base, and at the height called for by the batsman.

A FAIR BALL.

A fair ball is a ball delivered by the pitcher while wholly within the lines of his position and facing the batsman, with his hand passing below his shoulder, and the ball passing over the home base at the height called for by the batsman.

AN UNFAIR BALL.

3. Should the pitcher in delivering the ball fail to send it over the home base, or at the height called for by the batsman, it shall be considered an unfair ball.

A FOUL BALK.

4. Should the pitcher deliver the ball by an overhand throw, a "foul balk" shall be declared by the umpire, and the batsman shall take one base, as in the case of an ordinary balk. Any swing of the arm higher than that referred to in Section 2 of this rule shall be considered an overhand throw. (*This rule is not observed under the League Code, the overhand throw being allowed by the League rules.*

AN ORDINARY BALK.

5. Should the pitcher make any motion to deliver the ball to the bat, and fail so to deliver it—except the ball be accidentally dropped—or should he unnecessarily delay the game by not delivering the ball to the bat, or should he, when in the act of delivering the ball, have any part of his person outside the lines of his position, the umpire shall call a "balk," and players occupying the bases shall take one base each. (*In the American Association's code of rules, a "balk" made by an overthrow gives the batsman his base.*)

A GOOD BALL.

6. Every ball fairly delivered and sent in to the bat over the home base and at the height called for by the batsman, shall be considered a good ball.

CALLED BALLS.

7. All balls delivered to the bat which are not sent in over the home base and at the height called for by the batsman, shall be considered unfair balls, and every ball so delivered must be called. When "seven balls" have been called, the striker shall take first base, and all players who are thereby forced to leave a base shall take one base. Neither a "ball" nor a "strike" shall be called until the ball has passed the home base. (*The League rule admits of only six called balls.*)

DEAD BALLS.

8. All balls delivered to the bat which shall touch the striker's bat without being struck at, or his (the batsman's) person while standing in his position, or which shall hit the person of the umpire—unless they be passed balls—shall be considered *dead* balls, and shall be so called by the umpire, and no players shall be put out, base be run, or run be scored on any such ball; but if a dead ball be also an unfair ball, it shall be counted as one of the seven unfair balls that entitle the striker to a base. No ball on which a "foul" or "block" has been declared, shall be in play until held by the pitcher in his position.

RULE IV.—BATTING DEPARTMENT.

BATSMAN'S POSITION.

1. The batsman's or striker's position shall be within a space of ground located on either side of the home base, six feet long by three feet wide, extending three feet in front of and three feet behind the line of the home base, and with its nearest line distant one foot from the home base.

ORDER OF STRIKING.

2. The batsmen must take their position in the order in which they are directed by the captain of their club, and after each player has had one time at bat, the striking order thus established shall not be changed during the game. After the first inning, the first striker in each inning shall be the batsman whose name follows that of the last man who has completed his turn (or time) at bat in the preceding inning. In case of the disability of a player, the substitute must take the player's position in the regular batting order.

FAILING TO STRIKE IN ORDER.

3. Any batsman failing to take his position at the bat in his order of striking—unless by reason of illness or injury, or by consent of the captains of the contesting nines—shall be declared out, unless the error be discovered before a fair ball has been struck, or the striker put out.

TAKING POSITION WHEN CALLED.

4. Any batsman failing to take his position at the bat within *one minute* after the umpire has called for the striker, shall be declared out.

DESIGNATING HIGH OR LOW BALLS.

5. The batsman on taking his position, must call for either a "*high ball*" a "*low ball*," or a "*fair ball*," and the umpire shall notify the pitcher to deliver the ball as required; such call shall not be changed after the first ball delivered.

BALLS CALLED FOR.

6. A "*high ball*" shall be one sent in above the belt of the batsman, but not higher than his shoulder. A "*low ball*" shall be one sent in at the height of the belt, or between that height and the knee, but not higher than his belt. A "*fair ball*" shall be one between the range of shoulder high and the knee of the striker. All the above must be over the home base, and when fairly delivered shall be considered fair balls to the bat.

CALLING STRIKES.

7. Should the batsman fail to strike at a fair ball, or should he strike at and fail to hit such ball, the umpire shall call "*one strike;*" should he fail a second time, "*two strikes,*" and a third time, "*three strikes,*" when the batsman must run to first base, and keep within the lines of the pathway to first base in so running.

HOW THE BATSMAN STANDS.

8. The batsman, when in the act of striking at the ball, must stand wholly within the lines of his position.

A FOUL STRIKE.

9. Should the batsman step outside the lines of his position to strike at the ball, the umpire shall call "foul strike and out," and base runners shall return to the bases they occupied when the ball was hit.

FOUL BALL LINES.

10. The foul lines shall be unlimited in length, and shall run from the right and left hand corners of the home base through the centre of the first and third bases to the foul posts, which shall be located at the boundary of the field and within the range of home and first base, and home and third base. Said lines shall be marked throughout their entire length, with chalk or some other white substance, so as to be plainly seen by the umpire.

FAIR AND FOUL HITS.

11. If a ball hit high from a fair stroke of the bat first touches the ground, the person of a player, or any other object, either in front of, or on the foul ball lines, or the first or third base, it shall be considered fair.

If the ball hit high from a fair stroke of the bat first touches the person of the batter, or the ground, the person of a player, or any other object, behind the foul-ball lines, it shall be declared foul. and the ball so hit shall be called foul by the umpire even before touching the ground, if it be seen falling foul.

The following are exceptions to the foregoing section: All balls batted directly to the ground that bound or roll within the foul lines between home and first or home and third bases, without first touching the person of a player, shall be considered fair. All balls batted directly to the ground that bound or roll outside the foul lines between home and first or home and third bases, without first touching the person of a player, shall be considered foul. In either of these cases the first point of contact between the batted ball and the ground shall not be regarded.

WHEN THE BATSMAN BECOMES A BASE RUNNER.

12. When the batsman has fairly struck a fair ball, or "three strikes," "seven balls," or two "foul balks," have been declared by the umpire, he shall be considered a base runner, until he is put out or scores his run.

In case, too, the pitcher delivers the ball so as to hit the batsman, he equally becomes a base runner. (*The League Code does not admit of such a ball or a balk giving the batsman a base.*)

HOW BATSMEN ARE PUT OUT.

13. The batsman shall be declared "out" by the umpire as follows:

If a fair ball be caught before touching ground, or any object other than the player who catches it —except the person of a fielder—except it be caught in such player's cap or dress.

If a foul ball be caught before touching ground, except it touch some object other than the player who catches it before touching ground or being caught, or be caught by the player in his cap or dress.

If a fair ball be securely held by a fielder while touching first base with any part of his person *before* the batsman touches first base.

If after "three strikes" have been called, the ball be caught before touching the ground.

If after "three strikes" have been called, he fails to touch first base before the ball is legally held there.

If he plainly attempts to hinder the catcher from catching the ball, evidently without effort to make a fair strike, or if he makes a foul strike.

If in running the last half of the distance from home base to first base, he runs outside a line three feet distant from the foul line and parallel thereto. (*The American Code admits of the foul-bound catch.*)

RULE V.—RUNNING THE BASES.

TOUCHING THE BASES.

1. Players running bases must touch each base in regular order, viz., first, second, third, and home bases; and when obliged to return to bases they have occupied, they must retouch them in reverse order, when running on fair or foul balls. In the latter case the base runner must return to the base where he belongs on the run and not at a walk, or risk being put out while off a base. No base shall be considered as having been occupied or held until it has been touched.

FORCED TO VACATE A BASE.

2. No player running the bases shall be forced to vacate the base he occupies unless the batsman becomes a base runner. Should the first base be occupied by a base runner when a fair ball is struck, the base runner shall cease to be entitled to hold said base until the player running to first base shall be put out. The same rule shall apply in the case of the occupancy of the other bases under similar circumstances. No base runner shall be forced to vacate the base he occupies if the base runner succeeding him is not thus obliged to vacate his base.

FORCED OUT.

3. Players forced to vacate their bases may be put out by any fielders in the same manner as when running to first base.

OVERRUNNING FIRST BASE.

4. The player running to first base shall be at liberty to overrun said base without being put out for being off the base after first touching it, provided he returns at once and retouches first base, after which he can be put out as at any other base. If, in overrunning first base, he also attempts to run to second base, he shall forfeit such exemption from being put out.

AVOIDING THE BALL IN RUNNING.

5. Any player running a base who shall run beyond three feet from the line from base to base in order to avoid being touched by the ball in the hands of a fielder, shall be declared out by the umpire, with or without appeal; but in case a fielder be occupying the runner's proper path attempting to catch a batted ball, then the runner must run out of the path and behind said fielder, and shall not be declared out for so doing.

WHEN A RUN IS SCORED.

6. One run shall be scored every time a base runner, after having regularly touched the first three bases, shall touch the home base before three hands are out. If the third hand out is forced out, or is put out before reaching the first base, a run shall not be scored. Runners touching home base can only count their runs in the same order as they go to the bat.

BASES ON BALKS.

7. When a "balk" is called by the umpire, every player running the bases shall take one base without being put out, and shall do so on the run. (*Under the American Code the batsman is also given a base on foul balks.*)

BASES ON CALLED BALLS.

8. When seven "balls" have been called by the umpire, the batsman shall take one base—provided he does so on the run—without being put out, and should any base runner be forced thereby to vacate his base, he also shall take one base. Each base runner thus given a base shall be at liberty to

run to other bases besides the base given, but only at the risk of being put out in so running. (*Six called balls only are allowed under the League Code.*)

HOLDING A BASE.

9. A base runner shall be considered as holding a base, viz., entitled to occupy it, until he shall have regularly touched the next base in order, or until forced to leave it by a following base runner forced off by the batsman.

RUNNING ON FOUL FLY BALLS.

10. Any player running the bases on fair or foul balls caught before touching the ground must return to the base he occupied when the ball was struck, and retouch such base before attempting to make another base or score a run, and said player shall be liable to be put out in so returning, as in the case of running to first base when a fair ball is hit and not caught flying.

OBSTRUCTING BASE RUNNERS.

11. If the player running the bases is prevented from making a base by the obstruction of an adversary, not having the ball in hand, he shall be entitled to that base and shall not be put out.

SUBSTITUTES FOR BASE RUNNERS.

12. No base runner shall have a substitute run for him, unless disabled in the game then being played. (*The League Code allows no substitute at all for a base runner.*)

HOW BASE RUNNERS ARE PUT OUT.

13. Any player running the bases shall be declared out if, at any time, while the ball is in play, he be touched by the ball in the hand of a fielder, without some part of his person is touching the base. The ball must be held by the fielder after touching the runner; unless so held the runner shall not be given out even if touched by the ball.

FAILING TO TOUCH A BASE.

14. Any base runner failing to touch the base he ruus for shall be declared out if the ball be held by a fielder, while touching said base, before the base runner returns and touches it.

OBSTRUCTING A FIELDER.

15. Any base runner who shall in any way interfere with or obstruct a fielder while attempting to catch a fair fly ball, or a foul ball, shall be declared out. If he wilfully obstructs a fielder from fielding a ball, he shall be declared out, and, if a batted fair ball strike him, he shall be declared out, and no base shall be run or run be scored in such case.

RULE VI.—THE UMPIRE AND HIS DUTIES.

SELECTING THE UMPIRE.

1. Two clubs may, by mutual agreement, select any man to umpire any game or games, provided that such agreement be in writing. (*The professional codes have special rules for umpires, who are salaried officials.*)

CHANGING AN UMPIRE.

2. The umpire shall not be changed during the progress of a match game, except for reason of illness or injury, or by the consent of the captains of both contesting nines, and then only in case he shall ha e wilfully violated the rules of the game.

SPECIAL DUTIES.

3. Before the commencement of a match, the umpire shall see that the rules governing the materials of the game, and also those applicable to the positions of batsman and pitcher, are strictly observed. Also that the fence in the rear of the catcher's position is distant not less than ninety feet from the home base, except it mark the boundary line of the field, in which case the umpire, for every ball passing the catcher and touching the fence, shall give each base runner one base without his being put out.

Before calling "play," the umpire shall ask the captain of the home club whether there are any special ground rules to be enforced, and if there are, he shall see that they are duly enforced, provided they do not conflict with any rules of the game.

REVERSING A DECISION.

4. No decision rendered by the umpire on any point of play shall be reversed by him upon the testimony of any of the players or bystanders.

DECIDING AN UNSEEN CATCH.

5. Should the umpire be unable to see whether a catch has been fairly made or not, he shall be at liberty to appeal to the bystanders, and to render his decision according to the fairest testimony at command.

NO TALKING TO THE UMPIRE.

6. No person, not engaged in the game, shall be permitted to occupy any position within the lines of the field of contest, or in any way interrupt the umpire during the progress of the game. No player except the captain or player especially designated by him shall address the umpire concerning any point of play in dispute.

PLAYERS TO STAND BACK.

7. The umpire shall require the players on the batting side who are not at the bat or running the bases, to keep at a distance of not less than fifty feet from the line of home and first base and home and third base, or further off if he so decide. The captain and one assistant only shall be permitted to coach players running the bases, and they must not approach within fifteen feet of the foul lines.

A BLOCK.

8. Should a batted or thrown ball be stopped by any person not engaged in the game, the umpire must call "block," and players running bases at the time shall be entitled to the bases they were running for, and the ball be regarded as dead until settled in the hands of the pitcher while standing within the lines of his position.

FORFEITED GAMES.

9. Any match game in which the umpire shall declare any section of this code of rules to have been wilfully violated, shall at once be declared by him to have been forfeited by the club at fault.

RULE VII.—THE UMPIRE'S JURISDICTION AND POWERS.

THE UMPIRE IN CHARGE OF THE GAME.

The gentleman selected to fill the position of umpire must keep constantly in mind the fact that upon his sound discretion and promptness in conducting the game, and compelling players to observe the spirit as well as the letter of the rule, largely depends the merit of the game as an exhibition. He

must render his decisions in a distinct and clear manner. He must keep the contesting nines playing constantly from the commencement of the game to its termination, allowing such delays only as are rendered unavoidable by accident, injury, or rain. He must, until the completion of the game, require the players of each side to promptly take their positions in the field as soon as the third hand is put out, and must require the first striker of the opposite side to be in his position at the bat as soon as the fielders are in their places.

The players of the side "at bat" must occupy the portion of the field allotted them, subject to the condition that they must speedily vacate any portion thereof that may be in the way of the ball, or any fielder attempting to catch or field it. The triangular space behind the home base is reserved for the exclusive use of the umpire, catcher, and batsman, and the umpire must prohibit any player of the side "at bat" from crossing the same at any time while the ball is in the hands of, or passing between the pitcher or catcher while standing in their positions.

The umpire is master of the field from the commencement to the termination of the game, and must compel the players to observe the provisions of this and of all the Playing Rules, and he is invested with authority to order any player to do or omit to do any act necessary to give force and effect to any and all of such provisions.

HOW TO PLAY CRICKET.

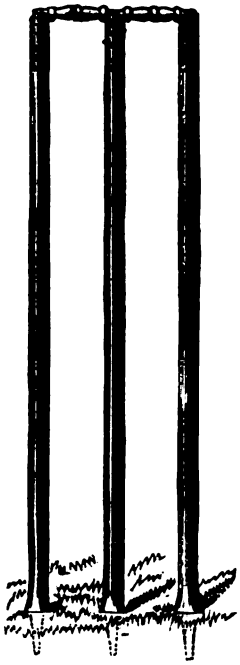
THE question for the novice to consider, in learning to play cricket, is, whether he can most profit by book instruction or from practical lessons at the hands of an expert. Both are essential in learning the art thoroughly. For beginners, however, it is best to "read up" about the game first, and when puzzled to fully comprehend some portion of the book instruction, or bothered in practically applying what the book teaches, then advice from an expert comes well into play. In getting at a practical knowledge on the field of special departments of the game, do not put too much trust in professional teaching, as the majority of professionals are afflicted with sundry prejudices and bad habits of play, in combination with their skill as experts, which often makes them anything but effective

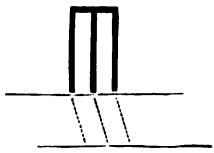
teachers. It is a peculiarity of most of them, too, that though they may be first-class bowlers, good batsmen, and sharp fielders, they are lamentably lacking in their ability to properly impart what they know to novices. If you should meet with an exceptional professional, however, who excels as a "coach" as well as being a good bowler or batsman, then professional instruction will aid your book knowledge materially. Otherwise stick to your text-book, and apply the lessons thereby learned practically to the best of your ability, leaving to experience and a quick perception to give you a proper insight into the intricacies of the game. Reading a chapter or two on the game from some well-written work on Cricket will soon "post you up" on the subject, if you are mentally sharp, and if you are not you will never, or "hardly ever," become an expert cricketer. Our first chapter of instruction will be devoted to

THE GAME FOR BOYS.

Suppose a party of twelve-year-old boys want to play a game of cricket, and though having a tolerably level piece of turfy field at command, have no materials for the game in their possession—viz., a flat bat, a set of stumps for the wicket, and a ball. A bat can be readily sawed out of a piece of inch plank about three feet long, in form as near as can be to the regular bat as shown in the cut. (The regulation size of the bat is 38 inches in length, of which 25 inches are taken up by the "pod," or, according to the more modern term, the blade, and 13 by the handle. No bats are made longer than this, although, of course, they are allowed to be of various smaller proportions, in order to suit the height of the batsman.)

Having procured the bat and a common but hard ball, the next thing is to get the stumps, and three old broom handles will answer the purpose, all that is necessary to make stumps of them being to point them at one end and cut a nick at the other end in which to lay the bail—two short pieces of stick. The regulation stumps are in form as shown in the cut. (These stumps stand 27 inches out





of the ground, and are placed so as to occupy 8 inches of space from their outer lines, the bails being 4 inches in length.)

The broom-handle stumps are driven into the ground a few inches, and just far enough apart to prevent the ball from going through them. This being done you lay out the lines of your wicket—viz., the line of the stumps, and the front line or "popping crease," as it is called. Your wicket would then look as in the adjoining cut. The distance between the stump line and the front line should be a pace

and a half. Between these lines is the batsman's ground ; 20 paces distant from this wicket place one stump in the ground, and back of the line of this stump is the bowler's ground. All this being done the boys can begin play, and they should play under the appended code of rules.

When the batsman takes his position at the wicket, he stands as shown in the adjoining cut. It is important that he "plays a straight bat"—that is, that he keeps the face of the bat in a line with the wicket. (See annexed cut.)

Make it a rule to guard the wicket from every straight ball, and to hit only at balls off the line of the wicket.

When the batsman takes his position, the bowler then prepares to deliver the ball, having first placed his fielders in position, according to the number of players on a side. If there be but three, he places one to the right of him and the other to the left, leaving one of his adversaries—standing ready to take his turn at the bat—to field the ball back to him after it passes the wicket. If there be five on a side, then one goes behind the bat. If six, then two short fielders go into position between the bowler and the wicket, but to the right and the left. No "byes" or "leg byes" count when only a single wicket is used, the ball being practically dead after it passes the wicket, even when hit by the bat. The rules for this "boy's game" are as follows :

THE RULES.

The bowler can only bowl or toss the ball to the bat. He cannot jerk the ball, nor throw it to the bat, either underhand or overhand. He may bowl it either underhand, round-arm, or over his shoulder.

In bowling the ball he must have at least one foot back of the stump line or it is "no ball."

If he bowls the ball so that it passes the batsman out of the fair reach of his bat, it is a "wide ball," and both "no balls" and "wide balls" count the same as a run against the side the bowler is on.

The batsman can only guard his wicket from the bowler by his bat. If he prevents a bowled ball from taking the wicket by stopping it with his legs, he is out.

The batsman is out if the wicket be knocked down, either by a bowled ball or by a ball thrown in from the field in front of the wicket, which takes the wicket before the batsman can run back to his ground. In the former case he is "bowled out," in the latter he is "run out."

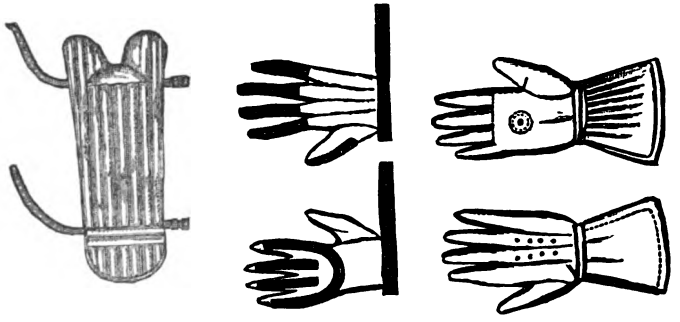
The batsman is out if the ball from the bat be caught on the fly, even if it touch another fielder before being caught. He is also out—when only one wicket is used—if, in making a run, he fails to get back to his ground before the ball is thrown across the line from the wicket to the bowling stump.

The batsman, after hitting the ball, can run or not, as he chooses ; and he scores a run every time he runs to the bowler's stump, touches it with his bat, and returns to his ground before being put out, provided the ball is hit to the field in front of the line of his wicket ; not otherwise.

Two innings on each side make a game, and an innings is completed on each side when all the batsmen have been put out. The side making the most runs in two innings' play wins the game.

All hits made by the batsmen on which runs are made must be made in front of the wicket, no ball hit so as to go behind the line of the wicket admitting of a run being made on it. Neither can the batsman step out of his ground to hit at the ball, as he can in the regular game. It would be well to place a couple of sticks in the ground on each side of the wicket, and distant twenty paces from it, to mark the line of the wicket, so as to judge fair balls by them. No "stumping" is allowed unless there are at least five players on a side, when a wicket-keeper can then take his position.

When two wickets are used in the boys' game, then the rules of the regular game come into play, and these can be found in the last part of the chapters on Cricket.



THE REGULAR GAME.

We now come to the regular game of cricket, and the succeeding chapters will be written for the boys of an older growth—the coming American cricketers ; and in doing this we propose to write the game up in the interests of what we call American cricket, and that is, the game as played with the rules of the English playing code lived up to to the very letter. The greatest obstacle to the progress of cricket, as a popular out-door sport for Americans, has been the tedious delays incident to the way of playing the game customary with our English resident cricketers. The adage that "time is money" governs the American people in every phase of their national life, and in nothing so much as in the character and nature of their sports and pastimes. In England, where there is a large class of unemployed people, who, with wealth at command, find time hang heavy on their hands, the style of playing the game of cricket so as to absorb as much of their surplus of leisure time as possible, commends itself as quite an attractive feature. But in this country, where the drones of society are decidedly in the minority, and where the busy bees of the community find but little time to devote to recreation, that game which most economizes time of course will naturally become popular.

The delays incident to cricket, to which we specially refer, do not belong to the game itself so much as to the loose observance of its rules, and therefore the one thing necessary to remove this obstacle to the popularity of cricket is simply to insure a strict observance of the written laws of the game. In the instructions given in the different departments of the game, brevity has been observed as far as possible, and in the chapters on bowling, batting, and fielding only the most important features of each department of the game are commented upon.

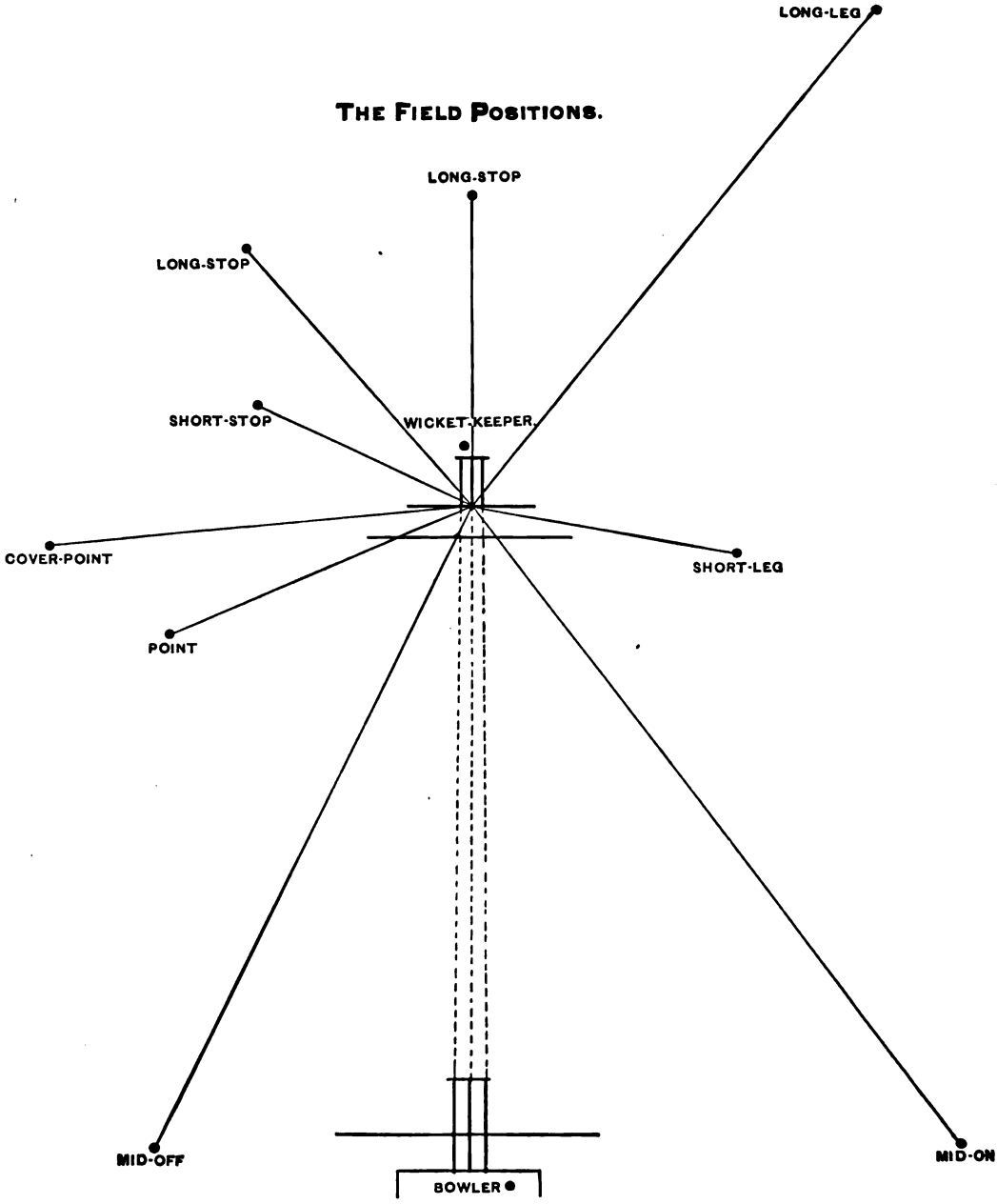
Ordinarily the playing code of rules governing a game ought to present the best instructions for learning it; but this is not the case in regard to the existing rules of cricket, and we therefore leave the code of rules for the last part of the chapters on the game in this work.

HOW THE GAME IS PLAYED.

The full game of cricket is played by twenty-two persons, eleven on each side, of whom thirteen take their regular positions on the field, eleven of one side as fielders and two of the other side as batsmen. When the former are placed in position for play the "field" side will show a "bowler" at one wicket ready to bowl to the opposite wicket; a "wicket-keeper" behind the opposite wicket ready to receive the ball if the batsman fails to hit it; a "long stop" behind the wicket-keeper to field balls passing both the batsman and wicket-keeper; and fielders at "short-slip" and "long-slip;" at "short-leg" and "long-leg;" at "point" and "cover-point;" and at "mid-off" and "mid-on," the "off" side being on the right-hand side of the batsman, and the "on" side on the left hand. These are the eleven regular positions on a cricket field. There are other positions technically called "third man up," "square-leg," "long-field," "off" and "on," "extra cover," "half-leg," etc., which are occupied according to the character of the bowling, there being more fielders back of the wicket for very fast bowling than there is for slow or even medium-paced bowling. (See diagram of field positions.) There are two umpires in a full game of cricket—one to judge the delivery of the ball by the bowler, and the other to judge the action of the batsman at the wicket, in stepping out of his ground, etc.

"Play" having been called by the umpire at the bowler's wicket, the game begins, and the bowler proceeds to bowl four balls to the opposite wicket, which constitute an "over;" after which the other bowler does the same from the other wicket, this change in the bowlers involving a transfer of the fielders from their positions relative to the first bowler to similar positions on the other side supporting the other. This process goes on until one or the other of the batsmen is either *bowled* out, *stumped* out, *run* out, or *caught* out, in which case another bats-

THE FIELD POSITIONS.



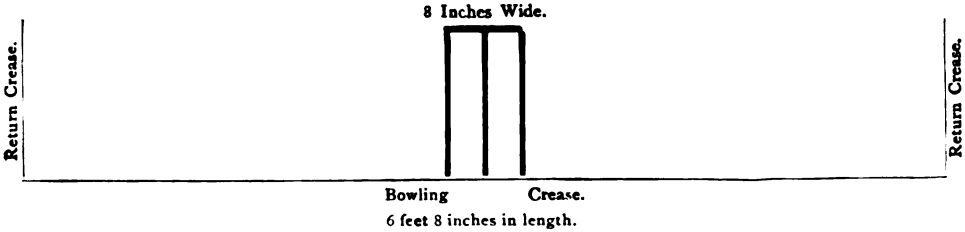
man takes his place at the wickets. When the last two men are in at the bat, and one or the other is put out, the other remaining in "carries his bat out," only ten men being put out in a regular match. Besides the players and the umpires there are two scorers, who score the runs made in a record book under the head of *runs*, *byes*, *wides*, and *no balls*. If the match is to be "played out"—that is, played to the close of the full four innings, two on each side—then the eleven scoring the greatest aggregate of runs in their full two innings wins the game. But if it be "one day's play only," and there be not time to play the second innings out on each side, then the score of the second innings counts for nothing, the game being decided by the full score of the first innings only. When strong elevens play against young clubs they sometimes play their eleven against eighteen or twenty-two of their opponents; and sometimes, when the two clubs are short handed, they frequently play as few as eight or nine on a side; but the regular match game at cricket calls for "eleven *vs.* eleven."

THE THREE DEPARTMENTS OF THE GAME.

THE BOWLING.

Bowling is the most important department of the game, for there can be no thoroughly good cricket without excellent bowling. The theory of bowling is to endeavor to deceive the eye of the batsman so that he may fail to prevent the ball from hitting the wicket. In order to do this the bowler must, first of all, possess thorough command of the ball in delivery; secondly, speed; thirdly, the power to impart a bias to the ball, and lastly, the experience and skill to give it the proper length, the latter being very important. "Headwork," too, is especially an essential in bowling. With it the bowler becomes a dangerous opponent; without it, no matter what his "pace" or accuracy of aim, he can be punished by skilful batsmen with comparative ease.

The bowler's position is within a space of ground bounded in front by the line of the wicket, known as the "bowling crease," and on the sides by lines called the "return crease;" his position in delivering the ball being, at all times, behind the wicket. The following diagram shows the lines of his position:



6 feet 8 inches in length.

The bowler stands within the above lines while in the act of delivering the ball, and he must have one foot or the other behind the line of the wicket and within the line of the return crease when delivering the ball, or the umpire will call "no ball."

The rules of cricket admit of the bowler's legal delivery of the ball to the bat, either by the underhand pitch or toss of the ball, or by the round-arm swing on a level with his shoulder, as shown in the following cut, or by a straight-arm swing above his shoulder, as follows.

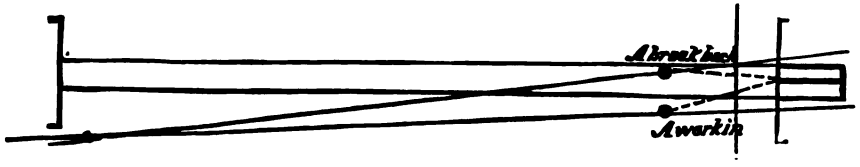
But he cannot legally throw the ball either by an underhand or overhand throw, nor by a jerk, the rules limiting him to a legitimate pitch or round-arm swing in bowling.

An old cricketing song thus pointedly makes allusion to the importance of paying attention to the "length" in bowling. The verse reads as follows:

"Ye bowlers take heed, to these precepts attend,
On you the fate of the game must depend;
Spare your vigor at first, now exert all your strength,
But measure each step, and be *sure pitch a length.*"

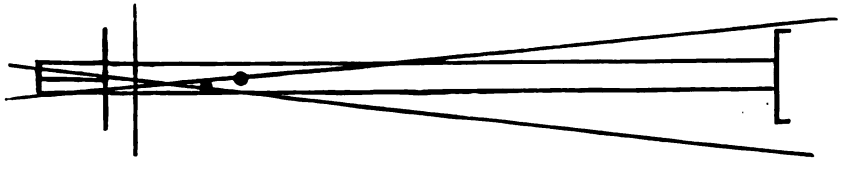
The imparting of a bias to the ball is a great feature in bowling, especially in combination with a fast delivery. The bias consists of giving the ball a rotary motion in its passage from the bowler's hand to the wicket, technically known as a "twist" or "spin." This can be done in round-arm bowling so as to make the ball "shoot," "break back," or "work."

A ball is said to "break back" from the pitch when, instead of continuing on in the line of its delivery after it touches the ground, it suddenly diverges from that line on the right of its delivery. And a ball is said to "work in" when it diverges on the left. On the one hand, the line of its delivery would have taken it clear of the wicket, whereas the "break back" sends it in on the stumps. On the other hand, the "work" causes it to diverge on the other side. The lines of both are to be seen in the appended diagram.



The effect of these several changes in the direction of the ball from the line of its delivery to the pitch, to the line of its rebound to the wicket is greatly to puzzle the eye and judgment of the batsman. It is comparatively an easy task to play a swiftly-bowled ball that comes to the wicket on one direct line from the delivery to the wicket, to what it is to play the same ball which has either a forward or side rotary motion imparted to it by which the rebound is made so difficult to judge. Straight bowling—that is, bowling unmarked by any bias being given to the ball, can be readily played, even when of good length, by expert batsmen; but bowling marked by much "spin" or twist requires the utmost skill to save wickets.

There is one thing a bowler should bear in mind, and that is to pitch the ball straight if he desires to get the batsman out "leg before wicket." The definition of this term, "pitching straight," is that the bowled ball, when it touches the ground at the pitch, must touch it within the lines from the outer stump of one wicket to those of the opposite wicket. These lines are shown in the appended diagram.



It will be seen that the surest method of pitching a ball straight is to bowl over the wicket.

An old bowler, in a series of "Hints to Novices," thus advises his young pupil:

Stand upright and deliver your ball high, so as to obtain a good "pitch."

Fix upon a certain spot near your opponent's wicket where you think your length will tell best, and aim for that spot every ball.

If you find your opponent standing on his defence, bowl for a catch.

Regulate the speed of your delivery by the style of your opponent's batting, and frequently vary it.

Find out the favorite ball of your opponent, and then avoid sending him such ball.

Never hesitate to take yourself off when you are being "punished." Bad bowling frequently takes wickets when a good delivery fails.

Look out for the weak point of your opponent's play. Sometimes it is at his "leg" side, and then again to the off, or perhaps a tendency to run out at a short pitch.

Avoid bowling too fast and beyond your strength.

Bowl straight; balls that are "dead on the wicket" always tell.

Do not keep to one style of delivery simply because it is "the correct thing to do;" remember the object of bowling is to take wickets, and if you cannot get your opponent's stumps with a good ball, try a bad one.

Accustom yourself to bowl on both sides of the wicket.

Adopt the style of delivery which comes most natural to you. It is the only one you will be likely to excel in.

Pitch the ball as near to the crease as you can safely do.

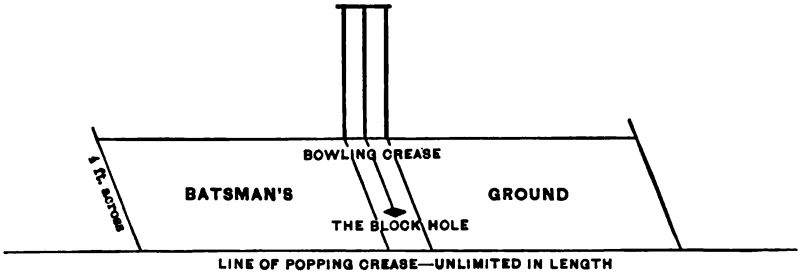
Do not be deterred from adopting a line of tactics in bowling by the absurd remark, that it is "not cricket." When you feel tired with bowling change off, for you then become useless in a measure.

BATTING.

Practical instruction in batting is more advantageous than in either of the other departments of the game, but nevertheless a great deal of information can be gleaned from books. In fact it is very essential to examine into the theory of the art in order to get at a good foundation for thoroughly acquiring a practical knowledge of batting in cricket. The work of the batsman is first to defend his wicket, and then to hit the ball to the field so as to make runs. What with the speed of the ball in its delivery and the uncertain rebound from the "pitch," occasioned by the bias imparted to it by the bowler, the task of the defence is no light one; while what with the number of men in the field, their combined action

with the bowler in strategic play, and their individual skill as experts in their several positions, the batsman is intrenched with difficulties in the way of run-getting which requires no small amount of practical experience and good judgment to overcome.

The batsman takes his stand within a space of ground in front of the wicket, bounded by the line of the wicket and the line of the "popping crease." The appended diagram shows the lines of the batsman's position.

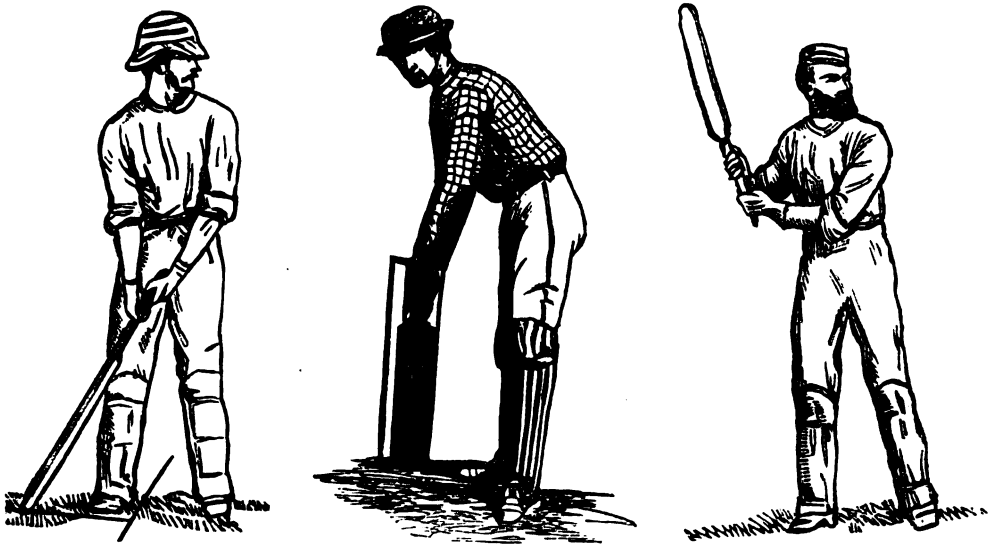


The batsman, while the ball is in play, must either stand within the lines of his position, as above defined, or have his bat, while in hand, grounded within the lines—that is, back of the front line or "popping crease." He is only at liberty to step outside of this line when the ball is dead, without running the risk of being put out by means of having the wicket put down while he is outside the boundary line of his position. It is immaterial whether his bat, while in hand, or any part of his person touches the ground within the line of the "crease;" but one or the other must do.

The first thing to learn in handling the bat is to take a correct position, and then to make it habitual. Cuts illustrating proper positions when facing the bowling will be found on the next page.

In taking your position at the wicket, first get your "guard;" then, placing your bat upright, take your stand—one foot within the line of the crease, and the other just outside of it—so as to admit of your swinging your bat, pendulum-like, in a perpendicular line with the wicket, so that the habit may be acquired of "playing a straight bat," as it is called, the first essential of a correct style of defence. Neither foot should be within the line running from the outer stumps of one wicket to the other. In taking guard he should ask the umpire for the block for the middle stump, and this done he can then vary his guard according as the bowler delivers from one side or the other of the wicket or over it. The block mark should be made at the distance of the bat's length from the stumps. The

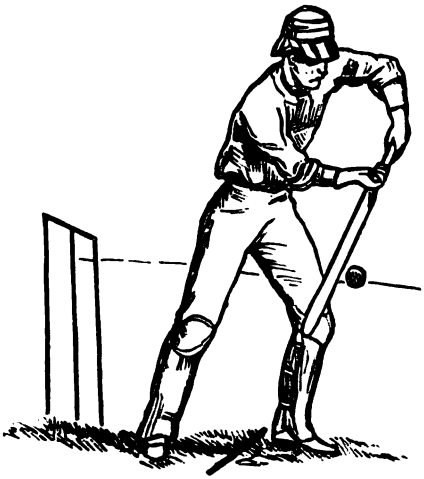
correct form in taking your position at the wicket ready for play is illustrated by the preceding cuts. This is the position the batsman should habituate himself to take whenever he goes to the wicket to bat, whether in practice or in a match. Having taken his guard and his stand, as above shown, he next prepares himself for immediate action, and in doing this he takes an upright position, keeps his right foot firmly on the ground behind the line of the crease, making it the pivot foot, and with his left stepping lightly in front of the line, and his bat held in such a manner as to be equally ready for use in blocking a straight "shooter," to swing round at a "leg" ball, or to promptly "cut" a ball to the "off," he stands ready in proper form for effective batting either in defence or attack. This second position is illustrated in the appended cut.



An upright position is necessary in order to obtain the best sight of the ball; besides, it is the only position which admits of a free use of the muscles of the chest and arms in batting, all other positions more or less cramping the movements of the batsman.

There are two styles of play in vogue among skilful batsmen in defending their wickets—viz., forward and backward play. In the former the batsman endeavors to stop the ball near the pitch by stepping forward with his bat and pre-

senting the inclined plane of the bat so as to face the ball just as it rebounds from the pitch. This style of defence is illustrated in the appended cuts.



By this forward play the batsman, while presenting a pretty sure defence in the case of balls which are well "pitched up," and in stopping "shooters," renders himself liable to lose his stumps from swift balls which are pitched short and which take the bails over the shoulder of the bat; and also in the case of such swift balls which are pitched short and which have any bias imparted to them either in "working" in, or in "breaking back," the forward blocking, as above illustrated, fails to present a sure defence unless the batsman is very quick of sight and steady in handling the willow.

On the other hand, the backward play in defence renders it very difficult to guard against "shooters," while a very keen sight is necessary to prevent the ball from taking the stumps. This back play is illustrated in the appended cut.

In your style of defensive operations, the batsman should be able to play either backward or forward in accordance with the character of the pitch of the ball and the pace of the bowling; in fact, he should be skilled in both styles of play. As a general rule, however, the forward play is the safest.

This preliminary chapter on batting has special reference to defensive operations, as shown in the blocking of straight balls. We now come to the method of

defence, which at the same time combines hitting powers sufficient to score single runs.

In preparing to hit—not to "block," remember—the batsman should rise to his full height, keeping his bat well up to his shoulder and ready poised, so that it can be brought down quickly to stop a shooter or block a rising bail ball, or so that it can be swung round sharply to face a leg-ball as it rises from the pitch or cut away an off-ball, bail high.

Remember that every straight pitched ball—that is, every ball that touches the ground between the lines from the outer stumps of batsman's wicket to those of the opposite wicket—must be "played" either by blocking it, or hitting it away, and every such ball, therefore, needs careful watching.

Mr. W. G. Grace, the champion batsman of the cricket world, says, in his "Hints on Batting;" "Nothing is of such incalculable benefit to the student in the art of batting, as an early adherence to the necessary principle of playing with a straight bat. It is in this special point that a young cricketer should earnestly seek to excel. It is the want of this essential habit, or the momentary neglect of it, that causes so many experienced batsmen to retire with the fatal cipher attached to their names. Practise, then, first of all, straight and upright play, and you will have grounded yourself well in the first and most important rudiment of the art."

Paragraphing Mr. Grace's "Hints" from the lengthy chapter in Lillywhite's Guide, we quote as follows:

In reference to holding the bat, he says: "From my own experience I have always found it to my advantage to hold the bat half way up the handle, and this happy medium I recommend for adoption, as thereby the bat can be controlled as effectively as if held nearer to the blade, and the benefits incidental to the extra length are very important."

Further on he says: "To hold the bat in what is termed the pendulum fashion, in my opinion, gives the greatest scope for freedom of play, without in the slightest degree diminishing the powers of defence."

In commenting on the best style of meeting the ball, he says: "Much depends on the accuracy of the eye and much on the judgment with which the ball is timed; but beyond all I think the great secret of batting, both in so far as it affects defence and hitting, consists in meeting the ball with the *full face of the bat.*"

In reference to the system of defending the stumps by "playing" at the ball with a straight bat instead of merely placing the bat in the way of the ball, Mr. Grace says: "To block a 'shooter' or stop a 'bailer' can as easily be accomplished in a resolute as in a hesitating manner, while in the one case runs *will* ac-

crue, and in the other runs *may* never come. When you hit, hit hard, and when you block do not be deterred from infusing vigor into the movement."

Commenting on forward and backward play, Mr. Grace says: "To play forward is undoubtedly, when possible, the more advisable plan, as by this means are avoided all the deviations of the ball from 'spin,' or accidental deflections."

There are ten dierent ways in which a batsman can be put out in cricket.

1. By being *bowled* out.
2. By being *caught* out.
3. By being *stumped* out.
4. By being *run* out.
5. By *hitting his own wicket* down with his bat.
6. By stopping *a straight ball with his leg* instead of his bat.
7. By *handling the ball* while it is in play.
8. By *hindering a fielder* from catching a ball.
9. By allowing some part of his dress to knock the bails off.
10. By running out of his ground before the bowler has delivered the ball, and thereby giving him a chance to put his wicket down.

He cannot, however, be caught out except from a ball held "on the fly;" neither can he be stumped out unless the wicket-keeper first handles the bowled ball behind the wicket; neither can he be caught out or run out on a "no ball."

FIELDING.

Skill in fielding in cricket is the most attractive feature of the game, and yet it is the one most neglected. Watch any party of cricketers while awaiting the beginning of a match, engaged in preliminary practice, and note how eager they are to either bowl or bat, and how reluctant to do any fielding. While effective bowling is an essential part of the attacking force in a cricket contest, unless the work of the bowler be well supported on the field, half its effectiveness will be lost. Of what use is it for a bowler to bowl for catches, for instance, if the ball is dropped by the incompetent fielder placed in position purposely to catch it? Cricket cannot advance much in popular favor in America so long as so important a department of the game as sharp fielding is neglected as it is; especially when the inferiority of its exemplars, in this respect, is placed in such striking contrast to the masterly displays of skill to be seen at the hands of the exponents of the national game of base-ball.

To be a good fielder in cricket, a man must unite in himself the qualities of activity, courage, nerve, quick sight, and sound judgment, and especially control of temper, and he should ever be on the alert. To see some men field in a match one would suppose that the only duty a fielder in cricket had to attend to was to

catch or to stop and throw in any balls that came within his reach, and to go to such places in the field as the captain may direct. Not so with the fielder who uses "head-work" in his position. While obeying the behests of the captain, as he should do, and go "sharper," or "squarer," "nearer in," or "further out," as he may direct, this brain worker in the field does not forget to be on the alert in watching the style of play of the batsman ; and moreover, if the ball does not happen to come near his position he is nevertheless ready to take his place to back up the ball on the throw-in ; and also to be on the watch at all time to do the work of any laggards in the field rather than a point should be lost in the play.

A sharp fielder anticipates the ball as much as possible, and never waits until it comes to him. In fact, this anticipation of the ball is the secret of good fielding. An expert fielder will always have more work to do in a match than a poor one, simply from his habit of covering more ground. One such man in a field is frequently worth three of your slow machine-players, who simply do what they are told, and never trouble a ball that does not come directly to their hands.

To spectators at a match fine fielding is the attractive feature of the game. Few can appreciate really first-class bowling, and only the minority can judge properly in regard to the skill shown at the bat, but all can understand the difference in the fielding of an expert and a "muffin."

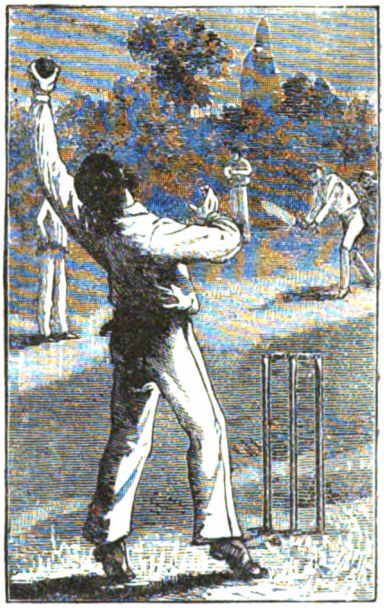
A peculiarity of cricket is that even in the one department of fielding it affords ample scope for the display of considerable versatility of talent. In keeping wicket the keenest sight, the steadiest nerve, and the soundest judgment are required to be brought into play at a moment's notice. At "point," thorough pluck and determined courage and fearlessness are essential. At "long-stop," sharp sight and quickness of movement are necessary, while in the other positions trained pedestrianism, keen perception, cat-like activity of movement, and good judgment are among the principal requisites.

WICKET-KEEPING.

The most important position on the field next to that of the bowler is that of the wicket-keeper. He should possess keen sight, steady nerves, activity of movement, and sound judgment, for all these qualifications are brought into play in his position more frequently than at any other. On his keen sight depends the stopping of balls that might yield "byes ;" and on his activity the chances of stumping an opponent ; while on his pluck in facing hot balls the bowler relies for sharp catches from the bat. The wicket-keeper must remember that he cannot legally put down the wicket unless with the ball in the hand with which he knocks down the stumps. Also that when the bails are off he must knock a stump out of the ground with the hand in which the ball is held before the batsman can be put

out. The rules governing his position also require that the wicket-keeper shall not take a ball from the bowler for the purpose of stumping until it shall have passed the wicket; and moreover, if any part of his person be in front of the wicket before the ball passes the stumps, even if the ball hit the wicket, the striker shall not be out.

It is needless to refer in full to the other positions in the field except that of the "long-stop," and that position requires a first-class fielder to occupy it. He is the main support of the wicket-keeper, and has pretty hard work to attend to when the bowling is fast. He should in such case wear both pads and light gloves, the latter for protecting the palms of his hands. He must be prompt and accurate in returning balls to the wicket-keeper, and should back up that player in every way. He should be active enough, too, to capture sharp leg-balls just "snicked" from the bat, as also balls slipped from fast bowling which go within a few yards of his position.



The "point" player has a rather arduous task to perform, inasmuch as he has to face the hardest-hit balls from the bat, at the shortest distance. He must be plucky, very keen of sight, exceedingly active, and be a good judge of a batsman's play. "Cover point" simply backs up "point." He has more ground to cover than "point" has, but has not such difficult balls to field.

"Mid-off" and "mid-on" are players who have to face some lively balls, and should be good judges of batting in order to play their positions properly. The "mid-off" stands to the left of the bowler, and deeper in the field than "mid-on," who stands to the right of the bowler and nearer in.

Very active fielders are required in the slips, as sharp grounders and high-hit balls alternately require them to field close to the ground or to jump up for a catch. The short-slip stands to the right of the wicket-keeper and back of his position, distant from the wicket from two to four yards. Besides stopping short balls which slip from the bat, he should be ready to take the wicket-keeper's place whenever that player deems it necessary to leave the wicket to get the ball. The long slip stands deeper, in fact almost as far back as the long-stop. His duty is

to stop balls missed by the short-slip, or which glance from the wicket-keeper's hands to the off side. He should excel in backing up, and always be on the watch. The bowler who is not bowling takes up a position in the "slips," generally at "short-slip" or "third-man-up."

"Long-leg" is a position requiring the best thrower in the eleven, and he should be a sure catcher and an active runner. He plays deep, or otherwise according to the pace of the bowling, taking a squarer position to fast bowling, and playing deep for the slows. "Short-leg" is the easiest position in the field, requiring little movement and no special amount of skill, as a general thing, though at times a batsman who is good at square-leg hits will give the short-leg hot work to do.

RUNNING BETWEEN WICKETS.

W. G. Grace, in his "Hints to Batsmen," says: "No one can claim to be a good cricketer who is not a good runner between the wickets. The neglect of this essential of first-class cricket costs dozens of runs in match games. To see two good runners at the wickets is a treat to those who understand genuine cricket. With such there is no slovenly dallying, no indecision, no call for a run with an immediate recall. In this respect alone a mediocre batsman may be as valuable in a match as one of far superior batting skill. Be ready to back up the batsman facing the bowler the moment the ball leaves the bowler's hand, but be careful to act decisively. If you think there is a chance for a run, do not hesitate, but call at once, and after calling on no account oblige your partner to retrace his steps, as, if you have started well in your backing up, you can reach the opposite wicket quicker than he can return and recover his ground. A stolen run, if the batsmen act well in concert, is not difficult of attainment, and a succession of such runs not only irritates the bowlers but demoralizes the fielders."

In taking ground preparatory to running, the batsman at the bowler's wicket can safely command twenty feet in front of his wicket. He should be watchful, however, to see that he does not allow his bat to be lifted from the ground back of the popping crease until the ball has actually left the bowler's hand. When running, too, always keep to the right, and run wide of the lines from wicket to wicket.

GOLDEN RULES.

Frederick Gale's "Golden Rules" for cricketers contains the following sound suggestions:

"Think only of winning the match, and not of your own innings or average; sink self and play for your side.

"Remember, cricket is an amusement and manly sport intended for good-

fellowship, and not as a vehicle for envy, hatred, malice, or uncharitableness. If you have any complaint against your captain, tell him to his face *quietly* what you think ; but do not form conspiracies against him behind his back. The grumblers and mischief-makers are *always* the greatest muffs and the worst enemies of cricket.

" Take the place assigned to you, and give your whole mind to the game, from the delivery of the first ball to the fall of the last wicket. If you make a mistake, try and mend it ; many a good fielder has dropped an easy catch and picked up the ball and thrown it in and run a man out. Remember the backing up. A fieldsman is not a sentry on duty, but is always a fighting soldier, and if a fiver is hit to the off, long-leg *even* can go into the battle and render his aid by backing up. Every hit which is made is the business of the whole eleven in the field until the ball is dead. A man who will not attend unless a ball comes near him had much better be in the tent smoking his pipe."

UMPIRING.

John Lillywhite in his " Hints to Umpires," says :

" The runner cannot be out for running round his ground instead of through, because the popping crease is unlimited.

" The hitter cannot make his partner ' out ' by striking the ball through his wicket, unless his partner is off his ground, and the ball touches (and therefore may be supposed to be guided by) the hands or person of one of the opposite party."

AMENDED LAWS OF CRICKET.

Henry Perkins, secretary of the Marylebone Cricket Club, of London, Eng., has sent to all the prominent cricketing centres the following draft of amended laws of cricket, inviting comment before finally reconsidering and adopting them for submission to a general meeting of the club next season. Lord Harris has also proposed to amend Law 10 as follows : " The ball must be fairly bowled, not thrown or jerked ; and if the umpire be of opinion that the delivery is not absolutely fair, he must call ' No ball.' "

THE NEW RULES.

1. A match is played between two sides of eleven players each, unless otherwise agreed to ; each side has two innings, taken alternately, except in the case provided for in Law 51. The choice of innings shall be decided by tossing.

2. The score shall be reckoned by runs. A run is scored and shall be duly recorded : 1st. So often as the batsmen after a hit, or at any time while the ball is in play, shall have crossed and made good their ground from end to end. 2d. For penalties under Laws 13, 14, 32, and 39. The side which scores the greatest number of runs wins the match. No match is won unless played out or given up.

3. Before the commencement of the match two umpires shall be appointed, one for each end.

4. The ball shall weigh not less than 5½ oz., nor more than 5¾ oz. It shall measure not less than

9 in , nor more than 9½ in. in circumference. At the beginning of each inning either side may demand a new ball.

5. The bat shall not exceed 4¼ in. in the widest part; it shall not be more than 38 in. in length.

6. The wickets shall be pitched opposite and parallel to each other at a distance of twenty-two yards. Each wicket shall be 8 in. in width, and consist of three stumps, with two bails upon the top. The stumps shall be of equal and sufficient size to prevent the ball from passing through, 27 in. out of the ground, the bails each 4 in. in length. The wickets shall not be changed during a match, unless the ground between them becomes unfit for play, and then only by consent of both sides.

7. The bowling-crease shall be in a line with the stumps, 6 ft. 8 in. in length, the stumps in the centre, with a return crease at each end towards the bowler at right angles.

8. The popping-crease shall be four feet from the wicket and parallel to it; unlimited in length, but no shorter than the bowling-crease.

9. The ground shall not be rolled, watered, covered, mown, or beaten during a match, except before the commencement of each inning and of each day's play, when, unless the inside object, the ground shall be swept and rolled for not more than ten minutes. This shall not prevent the batsman from beating the ground with his bat, nor the batsman nor bowler from using sawdust in order to obtain a proper foothold.

10. The ball must be bowled; if thrown or jerked the umpire shall call "No ball."

11. The bowler may require the batsman at the wicket from which he is bowling to stand on that side of it which he may direct.

12. The ball shall be bowled in overs of four balls from each wicket alternately. When four balls have been bowled, and the ball is finally settled in the bowler's or wicket-keeper's hands, the umpire shall call "Over!" The bowler shall deliver the ball with one foot on the ground behind the bowling-crease and within the return crease, otherwise the umpire shall call "No ball!" Such no-ball shall not be reckoned as one of the over. The bowler may not change ends more than twice in the same inning, nor bowl more than two overs in succession.

13. If the bowler shall bowl the ball so high over or so wide of the wicket that in the opinion of the umpire it is not within reach of the striker, the umpire shall call "Wide ball!" Such wide ball will not be reckoned as one of the over.

14. The striker may hit a "no-ball," and whatever runs result shall be added to his score; but he shall not be out from a "no-ball" unless he be run out or break Laws 24, 25, 27, 28. All runs made from a "no-ball" otherwise than from the bat shall be scored "no balls," and if no run be made one run shall be added to that score. From a "wide ball" as many runs as are run shall be added to the score as "wide balls," and if no run be otherwise obtained one run shall be so added.

15. If the ball, not having been called "Wide!" or "No ball!" pass the striker without touching his hat or person, and any runs be obtained, the umpires shall call "Bye!" but if the ball touch any part of the striker's person (hand excepted), and any run be obtained, the umpire shall call "Leg bye!" such runs to be scored "byes" and "leg byes" respectively.

16. At the beginning of the match, and of each inning, the umpire at the bowler's wicket shall call "Play!" From that time no trial ball shall be allowed to any bowler on the ground between the wickets, and when one of the batsmen is out the use of the bat shall not be allowed to any person until the next batsman shall come in.

17. A batsman shall be held to be "out of his ground" unless his bat in hand or some part of his person be grounded within the popping crease.

18. The wicket shall be held to be "down" when either of the bails is off; or, if both bails be off, a stump is struck out of the ground.

The striker is out—

19. If the wicket be bowled down, even if the ball first touch the striker's bat or person—"bowled!"

20. Or, if the ball, from a stroke of the bat or hand, but not the wrist, be held before it touch the ground, although it be hugged to the body of the catcher—"caught."

21. Or, if in playing at a ball, provided it be not touched by the bat or hand, the wicket be put down by the wicket-keeper with the ball or with hand or arm, with ball in hand, and the striker be out of his ground—"stumped."

22. Or, if with any part of his person he stop the ball which, in the opinion of the umpire, at the bowler's wicket shall have been pitched in a straight line from it to the striker's wicket and would have hit it—"leg before wicket."

23. Or, if in striking at the ball he hit down his wicket with his bat or any part of his person or dress—"hit wicket."

24. Or, if under pretence of running or otherwise either of the batsmen wilfully prevent a ball from being caught—"obstructing the field."

25. Or, if the ball be struck, and he wilfully strike it again, except it be done for the purpose of guarding his wicket, which he may do with his hat, or any part of his person, except his hands—"hit the ball twice."

Either batsman is out—

26. If in running, or at any other time, while the ball is in play, he be out of his ground, and his wicket be struck down by the ball after touching any fieldsman, or by the hand or arm (with ball in hand) of any fieldsman—"run out."

27. Or, if he touch or take up the ball while in play, unless at the request of the opposite side—"handled the ball."

28. Or, if he wilfully obstruct any fieldsman—"obstructing the field."

29. If the batsmen have crossed each other, he that runs for the wicket which is put down is out; if they have not crossed, he that has left the wicket which is put down is out.

30. The striker being caught, no run shall be scored.

31. A batsman being run out, that run which was being attempted shall not be scored.

32. If a ball in play cannot be found or recovered any fieldsman may call "lost ball," when the ball shall be "dead;" six runs shall be added to the score. But if more than six runs have been run before "lost ball" has been called, as many runs as have been run shall be scored.

33. After the ball shall have been finally settled in the wicket-keeper's or bowler's hands it shall be "dead;" but when the bowler is about to deliver the ball, if the batsman at his wicket be out of his ground before actual delivery, the said bowler may run him out; but if the bowler throw at the wicket and any run result, it shall be scored "no ball."

34. A batsman shall not retire from his wicket and return to it to complete his inning after another has been in, without the consent of the opposite side.

35. A substitute shall be allowed to field or run between wickets for any player who may during the match be incapacitated from illness or injury, but for no other reason, except with the consent of the opposite side.

36. In all cases where a substitute shall be allowed, the consent of the opposite side shall be obtained as to the person to act as substitute, and the place in the field which he shall take.

37. In case any substitute shall be allowed to run between wickets, the striker may be run out if either he or his substitute be out of his ground. If the striker be out of his ground while the ball is in play, that wicket which he has left may be put down and the striker given out, although the other

batsman may have made good his ground at that end, and the striker and his substitute at the other end.

38. A batsman is liable to be given out for any infringement of the laws by his substitute.

39. If a fieldsman wilfully stop the ball with his hat or any other article, the ball shall be "dead," and five runs added to the score; whatever runs may have been made, five only shall be added.

40. The wicket-keeper shall not take the ball for the purpose of stumping until it has passed the wicket; he shall not move until the ball be out of the bowler's hand; he shall not by any noise incommode the striker; and if any part of his person be over or before the wicket, although the ball hit it, the striker shall not be out.

41. The umpires are the sole judges of fair or unfair play, of the fitness of the ground, the weather, and the light for play; all disputes shall be determined by them; and if they disagree, the actual state of things shall continue.

42. They shall pitch fair wickets, and change ends after each side has had one inning.

43. They shall allow two minutes for each striker to come in, and ten minutes between each inning. When they shall call "Play!" the side refusing to play shall lose the match.

44. They shall not order a batsman out unless appealed to by the other side.

45. The umpire at the bowler's wicket shall be appealed to before the other umpire in all cases, except in those of stumping, hit wicket, and run out at the striker's wicket; but in any case in which an umpire is unable to give a decision he shall appeal to the other umpire, whose decision shall be final.

46. If either batsman run a short run, the umpire shall call "One short!" and the run shall not be scored.

47. No umpire shall be allowed to bet.

48. No umpire shall be changed during a match, unless with the consent of both sides, except in case of violation of Law 47; then either side may dismiss him.

49. After the umpire has called "Over!" the ball is "dead," but an appeal may be made to either umpire as to whether either batsman is out; such appeal, however, shall not be made after the delivery of the next ball, nor after any cessation of play.

50. The umpire shall take special care to call "No ball!" instantly upon delivery; "Wide ball!" as soon as it shall pass the striker.

51. The side which goes in second shall follow their inning if they have scored 80 runs less than the opposite side.

ONE-DAY MATCHES.

1. The side which goes in second shall follow their inning if they have scored 60 runs less than the opposite side.

2. Prior to the commencement of a match, it may be agreed that the over consists of five or six balls.

THE LAWS OF SINGLE WICKET.

1. When there shall be less than five players on a side, bounds shall be placed twenty-two yards each in a line from the off and leg stump.

2. The ball must be hit before the bounds to entitle the striker to a run, which run cannot be obtained unless he touch the bowling-stump or crease in a line with his bat or some part of his person, or go beyond them, returning to the popping-crease as at double-wicket.

3. When the striker shall hit the ball one of his feet must be on the ground and behind the popping-crease, otherwise the umpire shall call "No hit!"

4. When there shall be less than five players on a side, neither byes nor overthrows shall be allowed, nor shall the striker be caught out behind the wicket, nor stumped out.

5. The fieldsmen must return the ball so that it shall cross the play between the wicket and the bowling-stump, or between the bowling-stump and the bounds ; the striker may run till the ball be so returned.

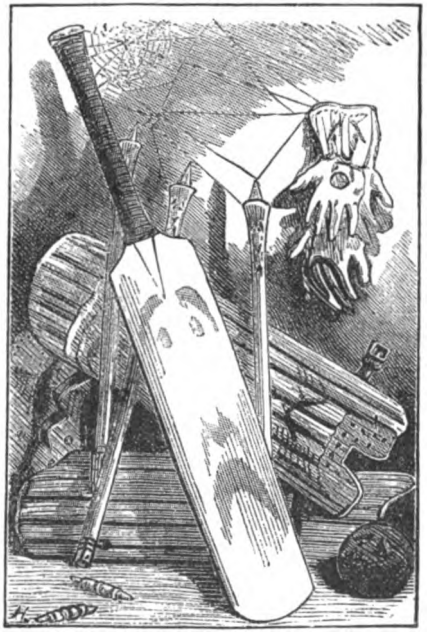
6. After the striker shall have made one run, if he start again he must touch the bowling-stump, and turn before the ball cross the play to entitle him to another.

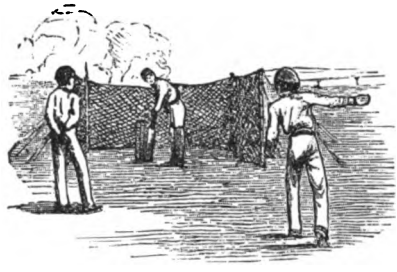
7. The striker shall be entitled to three runs for lost ball, and the same number for ball wilfully stopped with hat or any other article.

8. When there shall be more than four players on a side, there shall be no bounds. All hits, byes, and overthrows shall then be allowed.

9. The bowler is subject to the same laws as the double-wicket.

10. No more than one minute shall be allowed between each ball.





PRACTICE AT THE NET.

On most of our cricket club grounds on practice days, members are to be seen engaged in "practice at the net," and the majority have an idea that they learn a great deal by it. As "net practice" is generally indulged in, however, it is rather a detriment to improvement than otherwise, for it not only gives no beneficial practice in batting, but it prevents fielding, which is so essential an element of success in a match, and something in which our local clubs are sadly deficient as a rule. Net practice to yield improvement in batting requires to be attended to systematically, and not in the indiscriminate way it is by our local clubs. To gain a practical knowledge of batting from net practice, the batsman should require the bowler to bowl him certain stated balls, and the same pitched balls in succession until he has fully familiarized himself with the pitch. Thus he should face a dozen balls in succession pitched to the off side for cutting, then a dozen pitched to the on side for leg hitting; then a dozen half volleys to practice him in forward defence or in driving, and next a dozen balls pitched up to give him practice in back play; and so on through the category of various pitched balls. Any other net practice than this is time and labor thrown away. Indeed it is worse, for the self-same indiscriminate and unsystematized batting practice can be better obtained without the net, and on a regular wicket with half a dozen fielders in position. Unless the nets are used as above described it would be far better for the improvement of the club members to prohibit the use of the net on the field, except when there are less than half a dozen members present on the field.

LACROSSE.

LACROSSE was first seen by the European settlers of Canada when the French first explored the country along the St. Lawrence River, and the Lakes, the Algonquin tribe of Indians then being the leading exemplars of the game, they playing it not only in the spring and fall of the year along the grassy intervals along the river sides, but on the ice in winter. An illustration of the winter sport is given in the opening plate. They used a ball of stuffed skin, and a bat like a hickory stick having a net of reindeer hide attached to the curved part of the stick. The resemblance of this to a bishop's crosier led the French to call the game "lacrosse," or the game of the cross.

This old American Indian game of ball is now the national game of Canada, it being distinctly the favorite game of ball of the Canadian people, as base-ball is that of the people of the United States.

Lacrosse in its fundamental principle is very similar to foot-ball, inasmuch as a ball is driven from one goal to another by the contesting teams, the side which first drives it through their opponents' goal winning the game, and so many games constituting a match. It is worthy of note that lacrosse as now played under the rules of the Canadian National Association is a very different game to that formerly played by the aborigines. The crosse is different in shape and construction, the size of the field has greatly been curtailed, while the goals are now distinctly marked out, and a special code of rules affords ample opportunities for skilful strategic play. In fact, the original game by the Indians was only the plain foundation on which the Canadians have built up a permanent and graceful structure. A feature in lacrosse is the fact that for the spectator as well as the player the interest never ceases from the moment play is called until the ball has passed the goal. Under the existing association rules the field for skilful and strategic play is a wide one, its features being long-distance and accurate "throwing," excellence in "catching," strategy in "dodging," pluck in "checking," pedestrian power in running, skill in picking up, and surety in carrying while on the run. The defence at the goal, too, is another element of successful play, which calls for remarkable quickness of judgment and dexterity of movement, while attacking offers an ample field for head-work play. In fact, while lacrosse is a

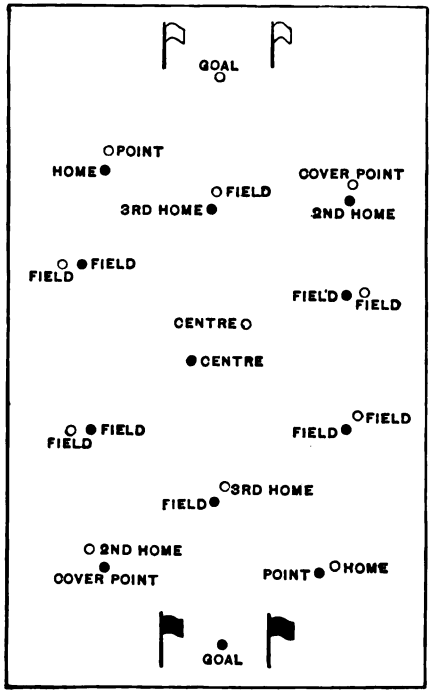
pedestrian's game, and one admirably adapted to train a runner in "getting his wind," it is a sport requiring manly courage, pluck, nerve, and endurance.

Lacrosse is played upon a level grassy field. The articles used in the game are a ball of spongy India rubber, about eight inches in circumference; the goal posts, consisting of four light poles, six feet in height, and the crosse, with which each player is provided. The goals should be six feet in height and six feet apart, and the distance between goals from 100 to 150 yards.

The number of players is twelve on a side, and the object of each is to pass the ball, by means of the crosse upon the network of which it is carried, through his opponents' goal. The whole of the players of both sides, as in foot-ball, are distributed over the entire field at the same time, each player having an opponent by his side.

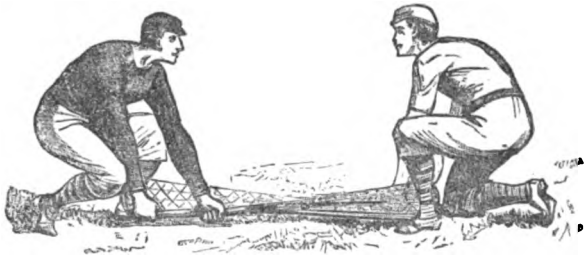
The positions of the twelve players on each side are shown in the appended diagram.

The marks ● and ○ represent players of the respective sides.



Each side should wear caps or jerseys of distinctive colors.

Sides having been chosen, captains appointed, and preliminaries arranged, the ball is placed on the ground in the very centre of the field, and the game started at the word "Play" by the two centre men, who "face" for the ball as shown in the cut below.



In "facing," the referee having placed the ball on the ground, each player takes his crosse in both hands, and crouching down with his back to his own goal, he lays the crosse (wood down) with its back close alongside the ball. The referee then calls "Play," and both men tussle for possession of the ball as shown in the following cut.

The ball must not be touched by the hands, but can only be picked up and thrown by means of the bat or "crosse." With the exception of the goal-keepers, who, of course, must be at opposite ends of the ground to defend their respective goals, each player checks (or stands by) an appointed opponent.

It would require a small volume to give full instructions for playing all the

strategic points of the game, and for this we commend the reader to study up Mr. W. K. McNaught's admirable work on the game entitled, "Lacrosse and How to Play It," published in Toronto, Canada. We can but glance at the chief points of the game, which are picking up the ball, catching and carrying it on the crosse, throwing it, dodging attacks, checking or attacking an opponent to obtain possession of it, and defending the goal.

In learning to play the game the novice should begin by practising to pick up the ball. It is impossible to become a reliable expert in the game unless you can pick up the ball with your crosse quickly and retain control of it. Place the ball on the ground, hold the crosse in the right hand, at nearly the end of the handle, and with the net end of it draw the ball sharply toward you, at the same

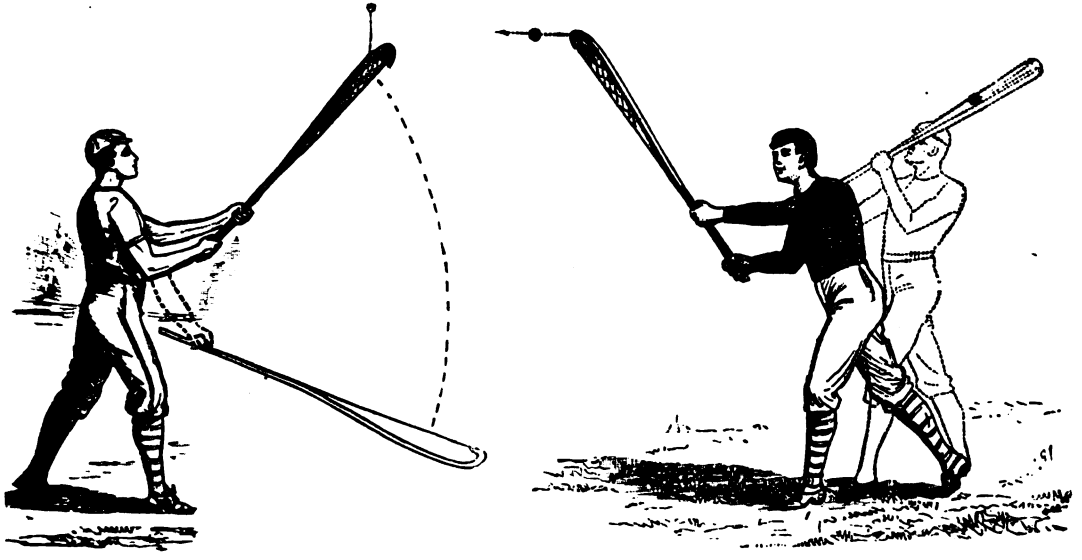
instant placing the crosse at a slight angle, between the moving ball and yourself, so that the ball rolls on to the netting. The first cut above illustrates the action.

The ball is under the net, and it is drawn forward, and as it rolls the bat is placed under it and lifted up high enough to prevent the ball bounding off. The ball having been picked up, the next thing to be done is to run with it as it lies on the crosse, and this is done as shown in the second cut above.

The ball should be held on the crosse near the centre of the netting, and the crosse held at an angle to prevent the ball running off. The next point to practise is catching the ball on the crosse, and to do this skilfully is as difficult as picking the ball up.

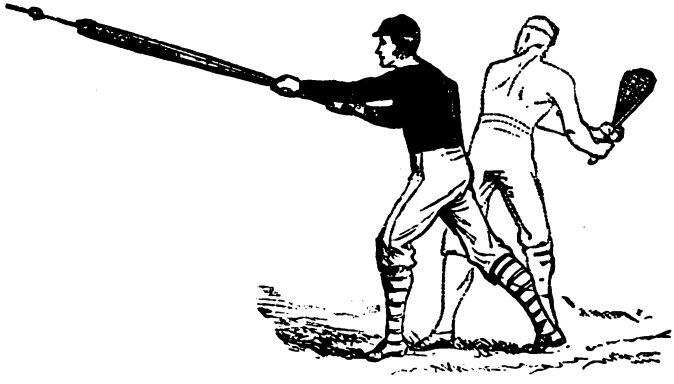
Catching a ball on the crosse is not unlike catching with the hands, from the fact that the crosse should be allowed to yield just as the ball touches the crosse, so as to prevent the natural rebound. The higher the ball is in the air the quicker the retreat of the crosse after the ball descends upon it. The first cut below illustrates the movement of the crosse in catching.

In practising catching you learn throwing as well, and that is the next point to learn. Accurate throwing is very essential, especially for short distances and when attacking a goal. It is important as to what part of your crosse the ball lies when the player is about to throw. For a short throw the ball should lie on the



head of the net—the part near the crook. For a medium throw the centre position is best, and for a long throw the ball should be near the lower angle of the cross or "pocket," and nearer the handle. For a toss of the ball on passing it to a partner when pursued, a one-hand throw will suffice, but otherwise good throwing is only possible when both hands are used. The first cut on following page illustrates the first and last movements of two-hand throwing.

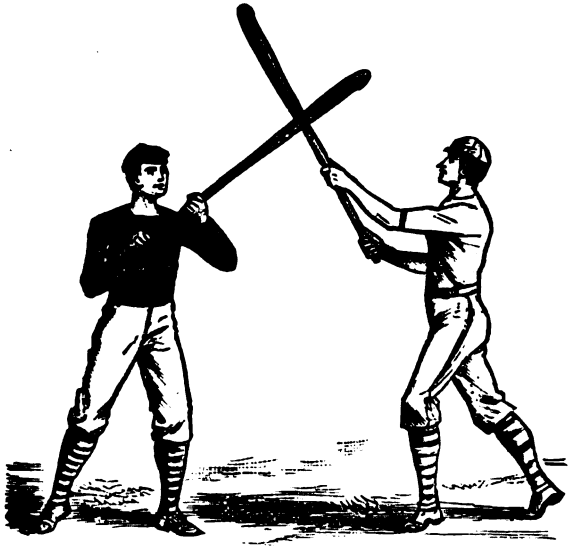
The dotted figure shows the beginning of the throw, and the dark figure the completion. In throwing over head by the forward throw, the action taken is shown in the second cut above.



The dotted figure, as before, shows the first movement, and the drawn figure tne last. An important throw in the game is the backward throw over head, the two movements in making it being shown in the following cut.

"Checking" is the strong point of the attacking force in lacrosse. If an opposing player is the first to secure possession of the ball after the face, the point

to be played is to check his advance toward your goal. This can be done by striving to dislodge the ball from his crosse, and if it be knocked off, to prevent his picking the ball up ; or if he succeed in retaining possession of it, then to check him in the act of his throwing the ball. This latter is shown by the figures in the following cut.



Checking is the hard, rough work of the game, and it involves more liability to exhibitions of ill-temper and to ill-nature than any other point of the game.

Dodging needs no pictorial illustration. It speaks for itself. It is the showy play of the game, and always attracts the "applause of the groundlings." Nevertheless skilful dodging is one of the points of the game, and it comes into play with good effect when a player finds himself pursued by a fast runner. It won't do to indulge in it when more than one adversary is "after you with a sharp stick."

Goal-keeping comes in as the last strong point of the game to be glanced at, and the goal-keeper needs to be a very keen-eyed, nervy player, and one with all his wits about him.

The players should keep pretty well to their stations, especially point ; nothing spoils the game more than every one joining in a free fight over the ball. Of

course a man who has possession of the ball may run with it as far as he can toward the enemy's goal, but it is quite enough to have two or three "checking" him; if more, they merely prevent each other from using the crosse effectively, and most likely leave open the way to their own goal. Beginners generally hunt the ball in a pack, as shown in the appended cut.

This practice must be particularly avoided, as it stops all proper play, and reduces the game to a poor kind of hockey. The principle of the game, and therefore the correct system of play, is to work the ball toward the opposite goal by means of *passing* from partner to partner until one of your home men gains possession of it, and tries to fling it between the flags. Upon a goal being obtained, ends are changed, and the game started as before.

The following are the playing rules of the game as revised by the United States National Lacrosse Association in 1884:

RULE I.—THE CROSSE.

1. The crosse may be of any length to suit the player; woven with catgut, which must not be bagged. ("Catgut" is intended to mean rawhide, gut, or clock-strings, not cord or soft leather.) The netting must be flat when the ball is not on it. In its widest part the crosse shall not exceed one foot. A string must be brought through a hole at the side of the tip of the turn, to prevent the point of the stick catching an opponent's crosse. A leading string resting upon the top of the stick may be

used, but must not be fastened, so as to form a pocket, lower down the stick than the end of the length strings. The length strings must be woven to within two inches of their termination, so that the ball cannot catch in the meshes.

2. No kind of metal, either in wire or sheet, nor screws or nails, to stretch strings, shall be allowed upon the crosse. Splices must be made either with string or gut.

3. Players may change their crosse during a match.

RULE II.—THE BALL.

1. The ball to be used in all match games must be of sponge rubber, manufactured by the N. Y. Rubber Co. In each match a new ball must be used, furnished by the home team. It shall become the property of the winning team.

2. The ball shall be of the size of the ball marked No. 40, regulation by the N. Y. Rubber Co.

RULE III.—THE GOALS.

1. The goals must be at least 125 yards from each other, and in any position agreeable to the captains of both sides. The top of the flag-poles must be six feet above the ground, including any top ornament, and six feet apart. In matches they must be furnished by the challenged party.

RULE IV.—THE GOAL CREASE.

1. No attacking player must be within six feet of either of the flag-poles, unless the ball has passed cover-point's position on the field.

RULE V.—REFEREE.

1. The referee shall be selected by the captains, and in the case of championship matches, must be appointed at least one day before the match. When the captains have agreed upon a referee, they shall make a written memorandum in duplicate of the agreement, which shall be signed by both captains. His authority shall commence from the time of his appointment. No person shall be chosen to fill the position who is not thoroughly acquainted with the game, and in every way competent to act. He must be a disinterested party, and neither directly nor indirectly interested pecuniarily, in the result of the match. In the event of the field captains failing to agree upon a referee the day previous to a match, it shall be the duty of the president of the National Amateur Lacrosse Association, or in his absence from the country, or owing to the impossibility of his being communicated with, the vice-president, upon being duly notified, to appoint a referee, to act during the match; such referee, however, not to be one of the number proposed by either of the competing clubs.

2. Before the match begins, the referee shall see that properly qualified umpires are selected, as provided for in Rule VI. He shall also obtain from each of the captains a declaration and list of their team, and shall satisfy himself that the players are *bona fide* members of the team they represent, in accordance with Sec. 1, Rule IX. All disputed points and matters of appeal that may arise during his continuance in office shall be left to his decision, which, in all cases, must be final, without appeal.

3. Before the match begins, he shall draw the players up in lines, and see that the regulations respecting the ball, crosses, spiked soles, etc., are complied with. He shall also see that the regulations respecting the goals are adhered to. He shall know before the commencement of a match the number of games to be played, time for stopping, and any other arrangements that may have been made by the captains. He shall have the power to suspend at any time during the match any player infringing these laws—the game to go on during such suspension.

4. When "foul" has been called by either captain, the referee shall immediately cry "time," after which the ball must not be touched by either party, nor must the players move from the positions in which they happen to be at the moment, until the referee has called "play." If a player should be in possession of the ball when "time" is called, he must drop it on the ground. If the ball enters goal after "time" has been called, it shall not count.

5. The jurisdiction of the referee shall not extend beyond the match for which he is appointed; and he shall not decide in any matter involving the continuance of a match beyond the day on which it is played. The referee must be on the ground at the commencement of and during the match. At the commencement of each game, and after "fouls," and "balls out of bounds," he shall see that the ball is properly faced, and when both sides are ready shall call "play." He shall not express an opinion until he has taken the evidence on both sides. After taking the evidence, his decision in all cases must be final. Any side rejecting his decision, by refusing to continue the match, shall be declared losers.

6. When game is claimed and disallowed, the referee shall order the ball to be faced for from where it is picked up, but in no case must it be closer to the goals than ten (10) yards in any direction.

RULE VI.—UMPIRES.

1. There shall be one umpire at each goal. They shall be disinterested parties, whose reputation for truthfulness and integrity are well known and above suspicion. They shall not be members of either club engaged in a match, nor shall they be changed during its progress, without the consent of both captains.

2. Their jurisdiction shall last during the match for which they are appointed. They shall not change goals during a match.

3. No umpire shall, either directly or indirectly, be pecuniarily interested in the result of the match. No person shall be allowed to speak to an umpire, or in any way distract his attention, when the ball is near or nearing his goal.

4. They shall stand behind the flags when the ball is near or nearing their goal. In the event of game being claimed, the umpire at that goal shall at once decide whether or not the ball has fairly passed through the flags, his decision simply being "game" or "no game," without comment of any kind. He shall not be allowed to express an opinion, and his decision shall in all cases be final, without appeal.

5. In the event of the field captains failing to agree upon the umpires, after three nominations (in accordance with this rule) have been made by each party, it shall be the duty of the referee to appoint one or more umpires as may be required, who shall not be one of the persons objected to, who must be duly qualified as required by this rule.

6. Only the captain of either side and one other player by him appointed shall have the right to call "foul," and the referee shall not stop the game when "foul" is called by any one else. In championship matches they shall be appointed the day previous.

7. If, after the commencement of a match, it becomes apparent that either umpire, on account of partisanship, or any other cause, is guilty of giving unjust decisions, the side offended against may enter a protest with the referee against said umpire's conduct, and ask for his immediate removal. After hearing the evidence on both sides, the referee shall decide whether he shall be dismissed or continued in office. If dismissed, the referee shall at once appoint another umpire to act in his stead. Any decision, however, which he may have given previous to his dismissal shall hold good.

RULE VII.—CAPTAINS.

Captains to superintend the play shall be appointed by each side previous to the commencement of a match. They shall be members of the club by whom they are appointed, and no other. They may or may not be players in the match; if not, they shall not carry a crosse, nor shall they be dressed in lacrosse uniform. They shall select umpires and referees, as laid down in these rules, toss for choice of goals, and they alone shall be entitled to call "foul" during a match. They shall report any infringement of the laws during a match to the referee. (2) Before the commencement of a match, each captain shall furnish the referee with a full and correct list of his twelve, and a declaration stating that they are all *bona fide* members in good standing of the club they represent, and of no other, as provided for in Sec. 1, Rule IX.

RULE VIII.—NAMES OF PLAYERS.

The players on each side shall be designated as follows: "Goal-keeper," who defends the goal; "point," first man out from goal; "cover-point," in front of point; "centre," who faces; "home," nearest opponent's goal · others shall be termed fielders.

THE GAME.

RULE IX.—MISCELLANEOUS.

1. Twelve players shall constitute a full team. They shall be regular members in good standing of the club they represent, and of no other, for at least thirty days before becoming eligible to play in a match for their club. No member shall be allowed to change clubs more than once during the season, except in *bona fide* change of residence.

2. No player who has not been an actual resident for at least thirty days of the place to which his club belongs, shall be eligible to play on team of said club, and he must also have resigned from club of which he was previously a member for same length of time, otherwise the thirty days' residence clause will only take effect from date of his resignation. Members of college clubs are, however, excepted from this rule, being allowed to play on any team they choose during vacation. They are also allowed the privilege of changing clubs, by giving one week's notice.

3. The game must be started by the referee facing the ball, in the centre of the field, between a player on each side. The ball shall be laid upon the ground between the sticks of the players facing, and when both sides are ready the referee shall call "play." The players facing shall have their left side toward the goal they are attacking, and shall not be allowed to use a left-handed crosse

4. A match shall be decided by the winning of most goals in every match, unless otherwise agreed upon. Games must in all cases be won by putting the ball through the goal from the front side.

5. Captains shall manage, previous to a match, whether it is to be played out in one day, postponed at a stated hour, in the event of rain, darkness, etc., or to be considered a draw under certain circumstances; and, if postponed, if it is to be resumed where left off.

6. If postponed, and resumed where left off, there shall be no change of players on either side.

7. Either side may claim at least five minutes' rest, and not more than ten, between each game.

8. After each game players must change goals.

9. No change of players must be made after a match has commenced, except for reasons of accident or injury during the game.

10. Should any player be injured during a match, and compelled to leave the field, the opposite side shall drop a man to equalize the teams. In the event of any dispute between the field captains as to the injured player's fitness to continue the game, the matter shall at once be decided by the referee.

11. When a match has been agreed upon, and one side is deficient in number of players, their opponents shall have the right to reduce their own number to equalize the sides, or may compel them to play shorthanded. When the deficiency, however, exceeds three players, the opposite side may either play nine men against their opponents' lesser number, or refuse to play at all, and claim the match as if by default.

12. No Indian or professional shall play in the team of any club belonging to this association, unless under circumstances provided for in Rule XX.

RULE X.—SPIKED SOLES.

No player must wear spiked soles or boots, and any player attempting to evade this law shall be ruled out of the match.

RULE XI.—TOUCHING BALL WITH THE HAND.

The ball must not be touched with the hand, save in cases of Rules XII. and XIII.

RULE XII.—GOAL-KEEPER.

The goal-keeper, while defending goal within the goal crease, may pat away with his hand, or block the ball in any manner with his crosse or body.

RULE XIII.—BALL IN AN INACCESSIBLE PLACE.

Should the ball lodge in any place inaccessible to the crosse, it may be taken out with the hand, and the party picking it up must "face" with his nearest opponent.

RULE XIV.—BALL OUT OF BOUNDS.

Balls thrown out of bounds must be "faced" for at the nearest spot within the bounds, and all the players shall remain in their places until the ball is faced. The referee shall see that this is properly done, and when both sides are ready shall call play. The "bounds" must be distinctly settled by the captains before the commencement of the match.

RULE XV.—ACCIDENTAL GAMES.

Should the ball be accidentally put through a goal by one of the players defending it, it is game for the side attacking that goal. Should it be put through a goal by any one not actually a player, it shall not count.

RULE XVI.—BALL CATCHING NETTING.

Should the ball catch in the netting, the crosse must be struck on the ground to dislodge it.

RULE XVII.—FOULS AND PENALTIES FOR SAME.

The following shall constitute fouls and be punished as such by the referee:

1. No player shall grasp an opponent's crosse, with his hands, hold it with his arms or between his legs, nor shall any player more than six feet from the ball hold his opponent's crosse with his

crosse, run in front of him, or interfere in any way to keep him from the ball until another player reaches it.

2. No player with his crosse or otherwise shall hold, deliberately strike, or trip another, nor push with the hand, nor wrestle with the legs so as to throw an opponent.

3. No player shall hold the ball in his crosse with his hand or person, or lay or sit on it.

4. No player shall charge into another after he has thrown the ball.

5. The crosse or square check, which consists of one player charging into another with both hands on the crosse, so as to make the crosse strike the body of his opponent, is strictly forbidden.

6. No player shall interfere in any way with another who is in pursuit of an opponent in possession of the ball.

7. "Shouldering" is allowed only when the players are within six feet of the ball, and then from the side only. No player must, under any circumstances, run into or shoulder an opponent from behind.

8. The referee shall be the judge of fouls, and shall call time to decide them only at the request of the captains or the men appointed by them.

9. When a foul is allowed by the referee, the player fouled shall have the option of a free "run" or "throw" from the place where the foul occurred. For this purpose all players within ten feet of said player shall move away to that distance, all others retaining their positions. But if a foul is allowed within twenty yards of the goal, the man fouled shall move away that distance from goal before taking the run or throw allowed him.

10. If a foul is claimed and time called, and the foul then not allowed, the player accused of fouling shall be granted a free "run" or "throw" under the conditions above mentioned. (Sec. 9.)

11. No player shall throw his crosse at a player or at the ball under any circumstances; and such action will be considered a "foul." Should a player lose his crosse during a game, he shall consider himself "out of play," and shall not be allowed to touch the ball in any way until he again recovers it. Kicking the ball is absolutely prohibited to players without a crosse.

12. Any player considering himself purposely injured during play must report to his captain, who must report to the referee, who shall warn the player complained of.

13. For deliberate fouls which occasion injury to opponents or affect the result of the game, for the first offence the referee shall have power to suspend the player committing it, for the rest of the game (not match); for a second offence, the referee may remove the offending player and compel his side to finish the match short-handed.

14. Any player deliberately striking another, or raising his hand to strike, shall be immediately ruled out of the match.

RULE XVIII.—SETTLEMENT OF DISPUTES.

In the settlement of any dispute, whether by the umpires or referee, it must be distinctly understood that the captains, with one player each to be selected by them, have the right to speak on behalf of their respective clubs; and any proposition or facts that any player may wish brought before the referee must come through the captains or the players selected by them.

RULE XIX.—FLAG-POLE DOWN.

In the event of a flag-pole being knocked down during a match, and the ball put through what would be the goal if the flag-pole were standing, it shall count game for the attacking side.

LESTER M. HUBBY.

RULE XX.—CLUBS EMPLOYING A PROFESSIONAL.

Clubs who employ a professional as lacrosse teacher, shall be allowed to play him in all matches, excepting matches for the championship, or for any prize or trophy offered for competition to clubs in this association.

RULE XXI.—DEFINITION OF AN AMATEUR.

An amateur is one who follows any regular business or occupation, who is not a professional athlete, and who does not directly or indirectly receive any compensation for his playing.

RULE XXII.—CHALLENGES.

1. All challenges must be sent by post, registered, addressed to the secretary of the club intended to be challenged.

2. Any club receiving a challenge from another club shall, within one week after its receipt, notify the challenging club of the time and place at which they are prepared to play. The place named shall be either of their places of residence, or some intermediate place ; and the time mentioned shall be within three weeks from the reception of the challenge.

3. On the day selected, if one club only put in an appearance, it shall be entitled to claim a victory by default. If its opponents refuse to fulfil their engagements, or do not appear upon the ground at the specified time, the club complying with the terms agreed upon shall be declared the winners of the match.

4. If at the time of the reception of a challenge, a club has on hand any other regular challenge undisposed of, the time for its acceptance shall be extended within a period not exceeding six weeks ; and if it should have more than one regular challenge undisposed of, then within a period not exceeding an additional three weeks for every such challenge. Challenges shall not lapse with the end of the season, but shall continue in force until played off. Challenges so carried over shall date from first of May of the new season into which they have been carried.

5. A club must accept challenges in the order that they are received, but shall have the option of accepting or declining a challenge received earlier than May 1st, or later than November 1st. The season shall be from May 1st to November 1st, inclusive.

RULE XXIII.—USING UNPARLIAMENTARY LANGUAGE.

Any player using profane or ungentlemanly language during a match shall be warned by the referee for the first offence, and for the second offence shall be compelled to leave the field and his team play short-handed. The referee *must* enforce this rule.

RULE XXIV.—SETTLEMENT OF DISPUTES.

In the settlement of any dispute, whether by the umpires or referee, it must be distinctly understood that the captains, with one player each to be selected by them, have the right to speak on behalf of their respective clubs ; and any proposition or facts that any player may wish brought before the referee must come through the captains or the player selected by them.

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In the event of a flag-pole being knocked down during a match, and the ball put through what would be the goal if the flag-pole were standing, it shall count a goal for the attacking side.

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RULE XXVIII.—CLUBS EMPLOYING PROFESSIONALS.

Clubs who employ a professional as lacrosse teacher shall be allowed to play him in all matches, excepting matches for the championship.

CHAMPIONSHIP RULES.

1. The club holding the "championship" cannot be compelled to play any club competing therefor more than twice in any one season, and an intervening space of two months must elapse between such matches.

2. Club holding "championship" shall have the choice of grounds for all "championship" matches.

3. In the event of the holders losing the "championship," their secretary shall, within one week, furnish to the secretary of the winning club copies, certified by their president, of all challenges for the "championship" at the time undisposed of.

4. The club winning the "championship" shall take up these undisposed challenges, and treat them as their own, in accordance with and subject to Rule XXVI. (challenges).

5. Should the champion club be challenged by a club belonging to another city or part of the United States, two thirds of the net proceeds received from such match shall go toward defraying travelling and hotel expenses only of the visiting team and its captain.

6. Should two thirds the net proceeds amount to more than the actual expenses of the visiting team, they shall receive their expenses only—the balance belonging to the champion club.

7. A statement, signed by the president and secretary of the champion club, given to the competing club, shall be evidence of the amount of net proceeds taken at such match.

8. In matches where the challenging club belongs to the same city or part of the United States as the champion club, the latter shall not be required to hand over to challengers any portion of net proceeds of such matches.

9. Indian clubs shall not be allowed to compete for the championship.

RULE XXIX.—AMENDMENTS.

Any amendment or alteration proposed to be made in any part of these rules shall be made only at the annual convention of the association, and by a three fourths vote of the members present.

The following is a diagram of the score sheet used in recording the score of a match:

SCORE SHEET.

TIME—FIRST THREE-QUARTERS.			
Play Called.	End Half.	Time Out.	Corrected End Half.

SCORE BY .. ..

Goals from Touch-down.	Goals from Field.	Touchdowns.	Safeties.
Total,			

Warnings given to—

1.....	4.....	7.....	10.....
2.....	5.....	8.....	11.....
3.....	6.....	9.....	12.....

TIME—SECOND THREE-QUARTERS.			
Play Called.	End Half.	Time Out.	Corrected End Half.

SCORE BY .....

Goals from Touch-down.	Goals from Field.	Touchdowns.	Safeties.
Total,			

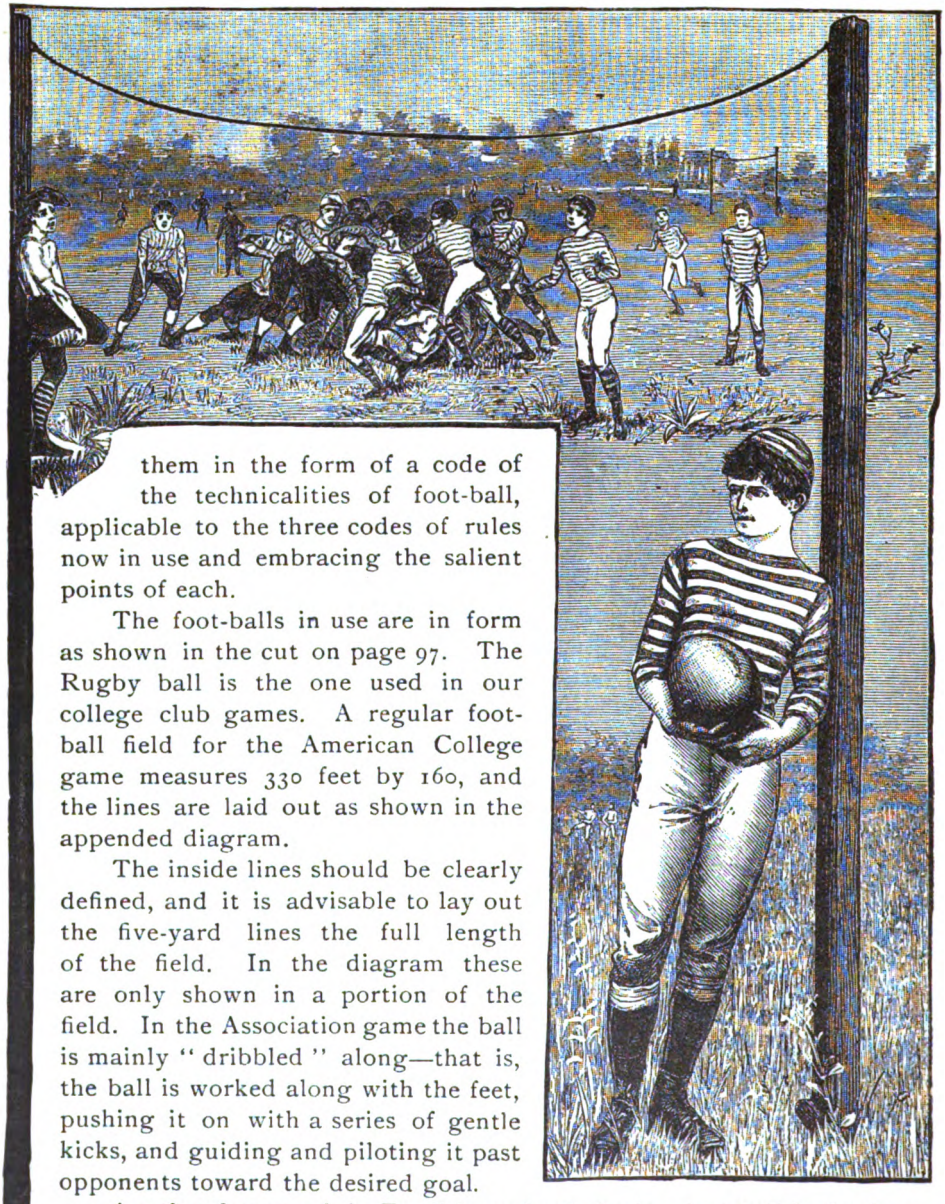
Warnings given to—

1.....	4.....	7.....	10.....
2.....	5.....	8.....	11.....
3.....	6.....	9.....	12.....

FOOT-BALL.

THIS old English autumnal field sport has become a great favorite with American collegians, who have adopted a special code of playing rules of their own, by which all the intercollegiate championship matches are played. The American game differs from both the English Rugby game and that played under the laws of the English Foot-Ball Association, and known as the "Association game." The principle of foot-ball is very simple. The ball is placed in the centre of a field of certain dimensions, and the object of the contesting players on each

side is to gain possession of it from the kick-off, and either by running with the ball in hand or by kicking it with the foot, to send it between the posts of the opposing side's goal. The English Association code of rules forbids the ball being handled. The Rugby code, on the other hand, admits of handling the ball, while the American College code is a modification of the Rugby rules, the idea being to eliminate from the game some of the objectionable features of the Rugby rules. We cannot do better, in giving instructions for learning the game, than to present



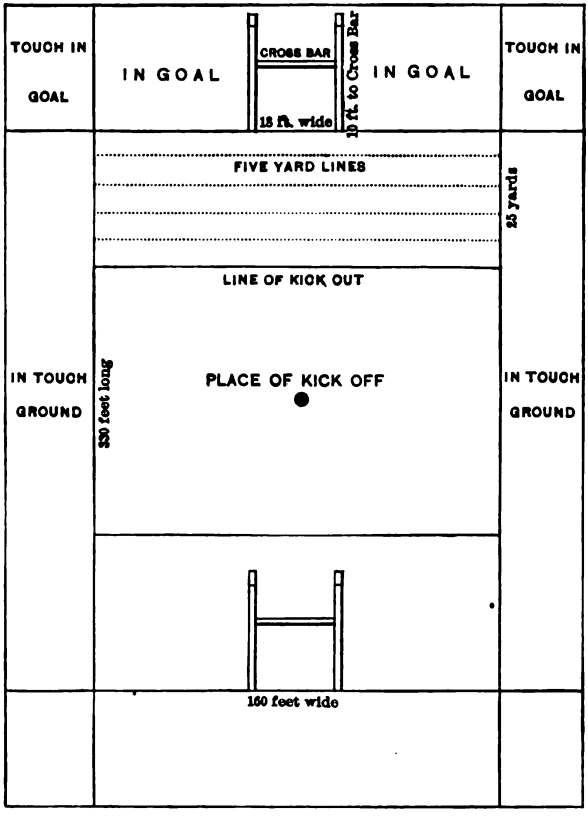
them in the form of a code of the technicalities of foot-ball, applicable to the three codes of rules now in use and embracing the salient points of each.

The foot-balls in use are in form as shown in the cut on page 97. The Rugby ball is the one used in our college club games. A regular foot-ball field for the American College game measures 330 feet by 160, and the lines are laid out as shown in the appended diagram.

The inside lines should be clearly defined, and it is advisable to lay out the five-yard lines the full length of the field. In the diagram these are only shown in a portion of the field. In the Association game the ball is mainly "dribbled" along—that is, the ball is worked along with the feet, pushing it on with a series of gentle kicks, and guiding and piloting it past opponents toward the desired goal.

Another feature of the English mode of playing foot-ball is the forming of what are called the "scrimmages." In the American game the

players "line up" in a row, facing each other, and in the centre of the line stands the "snap-back" of the side having the ball, whose duty it is to push it back with his foot so that it can be captured by the "quarter-back," who either rushes with the ball in hand or passes it back to the appointed "half-back," who kicks it



forward. In the English game the scrimmages are formed as shown in the following cuts.

Foot-ball is a very rough game at best, and it specially calls for great control of temper; and for this reason it is certainly not a game for the masses; for, unless a bad temper is governed by educational influences, vulgar rows on the field are sure to follow. In the college contests each season very exciting situations

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occur, which rouse up the combative elements of the contestants to a pretty high pitch, but they generally remember in time what gentlemanly conduct calls for, and ebullitions of temper followed up by pugilistic actions are promptly apologized for. The rules are being improved each season, and no doubt the point of excel-

lence will be reached in due time, when the game will then afford an ample field for the display of courage, endurance, and athletic skill generally, while strategic play will be more a feature than it now is. The appended glossary of the technical terms used in the game presents a full explanation of every rule and point of play known in the American College game.

THE RULES OF THE GAME.

BALLS.

It is a singular fact that neither in the Rugby code or in that of the American college code is any mention made of the size of the ball or of the materials of which it should be made. In the London association code the size of the ball is designated as not less than twenty-seven inches in circumference, and not more than twenty-eight inches; but nothing is stated as to what it should be made of.

BACKS.

The "backs" are the players who form the first three lines of defence from the goal; and they consist of the "backs" proper, who are the players standing nearest the goal line; the "half backs," who stand in front of the "backs," and the "quarter backs," who stand next to the line of rushers.

BEHIND.

"Behind" a player means between himself and his own goal line.

BOUNDS.

The ball is considered as out of the field direct, and out of bounds, when it touches the boundary line on each side between the two goals, and goes into "touch" or out of "bounds."

CATCHES.

There are two kinds of catches made in foot ball—viz., a "fair catch," made from a kicked ball, and a catch made from a "thrown" ball, either when in the act of "passing" the ball while in the field, or when it is thrown out from "touch." A fair catch under our college rules can only be made, however, from a place kick, a drop kick, a "throw forward," a "knock on"—that is, batting the ball with the hand—by an opponent, or from a "punt out or on;" and such catch entitles the player making it to kick the ball from a "drop" or a "punt," or to "place" the ball, provided the catcher makes a mark with his heel at the spot where he stood when he made the catch; and also provided no other player of his side touches the ball after the catch has been made. When the ball is thrown out from "touch," however, no fair catch can be made from it. Under the Rugby rules a fair catch can be made from a "punt on" as well as a "punt out." No fair catch can be made in "touch," however, from either a punt out or on.

CHARGING.

The act of charging is that of rushing forward to kick the ball, or to "tackle" a player having possession of it.

CROSS BAR.

The cross bar is the piece of wood which connects the two goal posts at the height of ten feet from the ground, and over which the ball must be kicked to count a goal.

CAPTAINS.

Under the Rugby code the captains on each team act as umpires, unless the latter are specially appointed for a match.

COUNTING TIME.

Time is to be counted on every delay in the game which is intentional or palpably unnecessary.

DEAD BALLS.

The ball is considered as "dead" — under our college rules — first, when a player holding it cries "down;" secondly, after a "goal" has been scored; thirdly, after a "touch down" has been made; fourthly, after a safety touch down has been made; and fifthly, after a fair catch has been "heeled." In addition, under the Rugby code, the ball is regarded as dead whenever it lies motionless on the ground. Under all rules it is dead when it goes out of bounds into "touch."

DISQUALIFIED.

The referee is obliged, under the American rules, to disqualify every player who he has twice warned for intentional off-side play, or for intentional tackling in touch, or for any other flagrant violation of the rules.

DOWN.

This is a term used to give the fielder holding the ball exclusive possession of it and to free him from being "tackled." Thus, if a player holding the ball or running with it be "tackled," if he fails to cry "down," and does not at once put the ball down when freed from tackling, he can immediately be tackled again, and the ball can be taken from him.

DRIBBLING.

"Dribbling" is the act of kicking the ball along the ground, and it is a feature in the Rugby game.

DROP KICK.

A "drop kick," or "drop," is made by letting the ball fall from the hands and kicking it the moment it rises from the ground. In other words, it is a bound kick.

ENDS.

This is a term used in the English association code, indicative of the goals. Thus "ends," or goals, are only changed at the end of each "half time."

FIELD OF PLAY.

The "field of play" is the space of ground bounded by the "touch" lines on each side of the field and the goal lines at each end.

FORWARDS.

The "forwards" are the line of fielders who stand on the rush line facing the players of the opposing side in the centre of the field when the game begins. Under the American rules there are but six "forwards"—as they are called here—these forming the front lines of the defence.

FOULS.

A "foul" is made whenever an opponent, while off side, interferes with a player trying to make a "fair catch;" or if a player intentionally lays hands on an opponent, or interferes with him when he does not have the ball in his possession. Also when he enters a scrimmage from his adversaries' side, or, being in a scrimmage, gets in front of the ball. The penalty for a foul is a "down" for the other side.

FREE KICK.

A "free kick" is a kick at the ball in any way the player kicking at it chooses, provided the ball is lying on the ground. This is peculiar to the English association rules, and is not mentioned in the American code.

FULL BACKS.

The "full backs" are the two players standing nearest the goal.

GOALS.

The goals of a foot-ball ground are the two posts and the cross-bar located at each end of the field. The posts require to be at least twenty feet high, and they are placed eighteen feet six inches apart, with the cross bar joining them at the height of ten feet from the ground.

A goal can be scored either from a "place kick" or "punt out" after a touch down has been made; also by any kick made from the "field direct," except a "punt" or fly kick. A goal counts as equal to six points when obtained from a touch down, but only as five from a field kick; and in case of a tie in goals scored, a goal kicked from a touch down takes precedence over a goal kicked from the field direct.

GOAL GROUND.

The goal ground is that portion of the field lying back of the line of the goal posts, and within the boundary lines of "bounds" or "touch."

HEELED.

A ball is said to have been "heeled" when the player catching it has marked the spot where he stands with his heel after catching the ball.

HACKING.

This brutal custom—the act of kicking a fielder in the shins—is prohibited in all foot-ball rules now, but it used to be a feature of English foot-ball play.

HALF BACKS.

The "half backs" are the three players forming the second line of defence out from the goal.

HALF TIME.

The "half time" of a match—under our college rules—is forty-five minutes from the kick off, and all delays from accidents, or to consult the rules in disputes, are to be deducted and not counted in the time.

HELD.

A ball is "held" the moment a player, having been "tackled," has been obliged to say "down."

IN TOUCH.

This term is applied to the space of ground on each side of the boundary line of the field proper. In other words, the moment the ball goes out of bounds it is in "touch."

KICK OFF.

The "kick off" is made only at the commencement of each game, after a goal has been made, and at the beginning of each half time. It is made by a "place kick" and from the centre of the field. In the second half it is made by the side losing the goal.

KICK OUT.

A "kick out" is made whenever the ball is kicked out from any part of the field within "touch" and back of the twenty-five yard line, and outside of the goal line. The "kick out" can only be made by a bound or "drop kick." If when kicked out it pitches out of bounds and in "touch," the ball must be brought back, and again kicked out until it pitches within the field. An exception to this latter clause is when it touches the person of an opponent.

KNOCKING ON.

To "knock" the ball is to bat it with the hand. The act of "knocking on" is that of batting the ball forward toward your opponent's goal; and whenever the ball is thus knocked on, unless a fair catch be made from it, the ball has to be brought back to the place where the knock was made.

MAUL IN GOAL.

"Mauling" is a peculiar attribute of modern foot ball, and the term of "maul in goal" applies to the act of tackling an opponent in his own goal ground. When a player holding the hall is attacked by fielding opponents while in the field direct, he is there "tackled;" when he is similarly attacked while in his own goal ground he is "mauled." A maul in goal occurs when both sides are struggling to get possession of the ball close to the goal line, and the opposite side endeavor to crowd the party defending the goal over the line so as to touch the ball down "in goal."

Only the player or players who are touching the ball with their hands when it crosses the goal line can continue in the maul in goal; and when a player releases his hold of the ball he cannot again join in the maul. When a player, too, is tackled inside the goal line, only the player who first tackles him on goal ground can join in the maul, unless two tackle him simultaneously.

OFF SIDE.

When a player is declared "off side" by the referee he is out of the game until placed "on side" again. But no player can be "off side" in his own goal ground. A player becomes "off side" if he enters a scrimmage from his opponent's side; or, being in a scrimmage, he gets in front of the ball; or does so when the ball has been kicked, touched, or is being run with by any of his own side between himself and his own goal line. He is, however, at once put "on side" when the ball has been kicked by an opponent, or has touched the person or dress of an opponent; and also when one of his own side runs in front of him, either while having the ball in hand, or after he has kicked it while behind him. A player cannot be off side but twice during a game.

ON SIDE.

A player is "on side" at all times when not actually "off side."

PLACE KICK.

This is a kick made after the ball is held in position by a fielder while the ball is close to the ground.

PUNT.

A "punt" kick is made by letting the ball fall from the hands and kicking it before it touches the ground. It is a kick "on the fly."

PUNT OUT.

A "punt out" is made after a "touch down," or after a "touch in goal," by a player from his opponent's goal ground. No opponents can approach within ten feet of the player making the punt out until the ball has been kicked.

PUNT ON.

A "punt on" is made when the ball from a "punt out" has been fairly caught. A 'punt on," too, can be made from "touch."

POSTER.

A "poster" is a ball that strikes the goal posts and goes either to one side or the other of the post. Under our college rules if the ball touches the post or cross bar on the inside, and afterward goes between the posts and over the cross bar, it counts as a goal.

Under the Rugby rules a ball going directly over the goal posts is a "poster," and such cannot count a goal.

PASSING.

A ball is passed when it is thrown or tossed from one fielder to another on the same side. But it cannot be done unless the ball passed is thrown toward the home goal and not toward that of the opposing side.

QUARTER BACKS.

The "quarter back" is the player who first receives the ball from the "snap back" out of a scrimmage. The player who holds the ball in position in a scrimmage with his foot is the "snap back," and the player he snaps the ball back to is the quarter back, who either passes it to a half back, or runs with it himself, as he thinks best.

REFEREE.

The "referee" in a match decides all disputed points in a match, calls "play" and "time," and he is the sole judge of fair and unfair play—he alone deciding whether players are "off side" or not, and whether a ball has been thrown foul. He is generally appealed to by the captains and umpires. His decision is final.

RUN IN.

A "run in" is made when a player getting possession of the ball runs with it for his opponents' goal ground, and in so running he can cross the goal line anywhere.

Under the Rugby rules a "touch down" made from such a run is not called a "touch down," as in our college rules, but it is termed a "run in."

RUSHERS.

This is the title given the "forwards" of a team under our college rules. The "rushers" of an eleven comprise the front line of the attacking force, and stand in the centre of the field at the "kick-off."

SAFETY TOUCH DOWNS.

These are "touch downs" only recognized as points by the American college rules, they not counting in the Rugby rules. A "safety touch down" is made whenever a player, guarding his own goal, receives the ball from a player of his own side either from its being "passed" to him, or from a snap back in a scrimmage, or from a kick, and afterward deems it advisable to touch it down in his

own goal. But if the ball be kicked over the goal line by an opponent and he then touch it down, no safety touch is charged. But should he carry the ball over his own goal line and touch it down it is a safety touch down. These safety touch downs, in the American code, count two points each, and when no other points are scored the game is decided by the score of safety touch downs in the score of a match.

SCRIMMAGE.

The "scrimmage," or "scrummage"—as the Rugby rules have it—is a slang word which custom has applied as a technical term descriptive of the crowding of the players together in a foot-ball match when a scuffle or struggle for possession of the ball ensues. Under our college rules a scrimmage occurs when a player of the side holding the ball in the field of play puts the ball down on the ground, and places his foot upon it in readiness to kick it back—called "snapping" it—to a player behind him—the "quarter back;" and the moment he does this the ball becomes in play. Under the Rugby code, however, a "scrummage" occurs when the player holding the ball while in the field of play puts it down on the ground in front of him, when all the players on each side close around him and strive to "dribble" or kick the ball from out of the crowd. A "scrimmage" or "scrummage" can only occur in the field of play, and neither out of bounds or in "touch," or back of the goal line, or in "touch in goal."

SNAP BACK.

The "snap back" is the player designated to kick the ball back out of a scrimmage. The position is not recognized in the Rugby rules, as under that code all the players in a "scrimmage" are temporary snap backs.

SCORING.

The rule governing the score of a game in the American college code provides that six points shall be scored for a goal obtained by a touch down; five points for a goal from a field kick; four points for a touch down not yielding a goal; and two points for a safety touch down.

TACKLING.

"Tackling" in foot ball is the act of wrestling with a player for the possession of the ball. A player "tackling" an opponent can grasp him round the waist, but not below the hips; but he cannot trip him up or kick at him. Under the Rugby rules, however, tackling below the waist is allowed.

TAKING OUT TIME.

The referee is required to deduct all time in a match which is lost by unnecessary delays.

TEAMS.

A team in foot ball comprises eleven men under the American code and fifteen under the English rules. This is exclusive of the umpire or "judges."

THROWING.

Throwing the ball from one player to another is allowed in foot ball under certain restrictions.

TOUCH DOWN.

A player makes a "touch down"—under our college rules—whenever he puts the ball down while it is in his opponents' goal ground; or if the ball be back of the goal line and he has his hand on it and has stopped it so that it remains dead. But no touch down can be scored from "touch" or "touch in goal"—that is, either from a ball going out of bounds or within the corner space known as "touch in goal." Under the Rugby rules a touch down can be made by putting the ball down in "touch in goal" ground. Such touch down yielding a "try at goal."

TOUCH IN GOAL.

"Touch in goal" is the name given the space of ground located at each corner of the goal end of the field, and it begins at the line of "touch" which divides it from the goal ground, and is also bounded by the goal line itself.

TRIPPING.

Tripping an adversary up is foul play under all the recognized codes of rules governing foot ball.

TRY AT GOAL.

After a "touch down" has been made the side making it are entitled to a "try at goal"—that is, the ball is placed near the ground and a player is assigned to kick it between the goal posts. Under the Rugby code of rules "try at goal" counts in the score when goals are not otherwise kicked. After a touch down—under our college rules—a try at goal can be made either from a "place kick" or from a "punt out"—viz, a fly kick.

UMPIRES.

Each eleven in a match is entitled to an umpire or special advocate to plead the side's interests before the referee. Such umpire acts also as a field director in the match, just as a field captain does in lacrosse.

The official code of rules of the Inter-Collegiate Association are to be had on application to Mr. Walter C. Camp, the Superintendent of Athletics at Yale College, New Haven.

HAND-BALL.

HAND-BALL, as played in America, is the old English game of "Fives," modified somewhat in its rules. It can be played in its simple form on a piece of level, smooth ground adjoining the side wall of a brick house. But it is best played in a regular court, and for the court game the rules are as follows :

THE RULES OF THE GAME.

1. A game of hand-ball shall consist of twenty-one aces, to be played with a ball not more than ten inches in diameter.

2. A game to be played by two persons shall be called a single-handed game ; by four persons, a double game.

3. When a match is made, be it double or single, the players (after entering the court) shall toss for the first hand, the winner to have one hand only in the first inning.

4. The winner of the toss shall stand inside the line, called the ace line (which is supposed to be in the centre of the court), and he must bound the ball on the floor, striking it with his hand against the front wall, and he shall serve it to the player or players behind the ace line.

5. The striker failing to strike the ball over the ace line three times in succession is a hand out.

6. If the striker, when serving the ball, strikes either side wall before striking the front wall, it is a hand out.

7. If the striker or his partner stops the ball intentionally before it bounds, after leaving the front wall, it is a hand out.

8. If the striker or his partner stops the ball intentionally while on its way to the front wall, it is a hand out.

9. If a ball struck by the player should strike the striker or his partner, it is a "hinder," and it shall be played over again.

10. When a ball is served short to the player he has the privilege of striking it with his hand or foot ; if struck with the foot, and it fails to go on the front wall, it does not score for the striker ; if struck with the hand, and it fails to strike the front wall, it is an ace for the striker.

11. A ball that is served short to the player, and he strikes it with his foot upon the front wall, the striker, after returning it on the wall, has the privilege of preventing the player from striking it again.

12. If a ball is struck with the foot, and assisted by the hand to the front wall, it is foul.

13. When a player is about to strike the ball, and his opponent jostles him or gets in his way intentionally, it is an ace or a hand out.

14. When a ball is served to the player he shall strike it on the fly or first bound ; failing to do so counts an ace for the striker.

15. In a match for a prize, the contestants are allowed one minute for refreshments at the expiration of each game before commencing another. The one failing to respond to the call of time loses the match.

16. In a double match the striker's partner shall stand with his back against either side of the wall inside of the ace line until the ball leaves the front wall ; failing to do so is foul.

17. If a ball served to the player goes over the back board or strikes the gallery before bounding on the floor, it is foul.

18. The striker shall call time before serving the ball, and shall not serve the ball before the player or players are outside of the ace line.

19. In all cases when a ball is taken foul and the players play it or not, it shall be decided as a foul ball.

20. In striking the ball the player shall not touch the ball with any part of his person other than the hand or foot, under forfeit of an ace or hand out.

21. If the striker, in serving the ball, strikes himself or his partner with the ball, and it goes over the ace line, it is at the option of the player whether he plays to it or not, as it can be called a hinder.

22. In case there are only boundary lines drawn, and no side walls, if the ball after striking the front wall rebounds outside the side boundary line, such ball is foul, and not to be played to.

23. All disputed balls shall be decided by a referee chosen by the players, whose decision in all cases shall be final.

LAWN TENNIS.

NO game of ball has achieved such rapid popularity in fashionable circles of society in America as the field and court game of lawn tennis has within the past three years. It is now the pet society game at all the watering-places and at every fashionable summer resort in the country. Besides which, it is the only all-the-year-round game of ball now in vogue, for when the summer lawn is covered with snow, the tennis court is at command in any moderately-sized and smoothly floored hall. While lawn tennis is a special favorite with those who cannot excel in any game requiring any special attribute of physical manliness or courage, owing to the fact that every phase of danger is eliminated from the game, it is also popular with those who are expert in such manly sports as base-ball, cricket, lacrosse, and foot-ball, from the fact that it necessitates litheness of limb and activity of movement, besides affording a field for skilful strategic play when the game is played up to its highest point, which is quite enjoyable by way of present-

ing a light variety of exercise differing from the vigorous and dangerous exercises of the other games. It is a capital game for boys, and is the most suitable field game of ball for girls now in vogue, as it gives them the very kind of exercise they most require for health.

THE MATERIALS OF THE GAME.

There are no votaries of any field game of ball who are so fussily particular in regard to the special form or quality of the rackets and balls used in the game than are the general class of lawn-tennis players; and it is a notable fact that the poorer the player the more particular he is in this respect. Great improvements have been made in lawn-tennis material within the past few years, especially in this country, the American rackets manufactured by Messrs. Peck & Snyder, of New York, rivalling the best in the English market, and the latest American tennis balls equal those of the best English standard balls, and are better suited to our hot summer climate. The contrast between the old style of racket and the new is here shown.

The English racket, as used some years ago, was formed as if every shot was to be made low and from a sidestroke. The new form of English racket is as shown in the cut, and this is also the form of the model American bat. The weight of the racket varies from twelve to sixteen ounces. The net is different now from what it was a few years since. Then the net reached to the ground, and considerable annoyance was occasioned by its stopping balls when thrown back after the finish of a game. Now it is raised high enough to admit of the balls passing under the net.

SERVING THE BALL.

The service is undoubtedly the most important and difficult duty devolving on the tennis-player. As a general rule the server may be said to have the game in his hands, and certainly ought to win most of his service. The server being

allowed two chances frequently devotes his first shot to experimental play ; but a steadily served ball over the net at the first stroke is better than to risk a fancy stroke. A safety service on the first stroke pays best in the end. There are three styles of serving familiar to experts, and they are the simple *toss*, the *swift* service, and the *twist*. The former should be an exceptional stroke, the most useful service for general purposes being the swift stroke, which sends the ball just skimming over the net line. The "twist" or bias given the ball by the bat is accomplished by combining with the forward stroke of the bat a sort of side cut, which causes the ball to rotate on its axis, the result being that when it touches the ground the rebound is an eccentric one instead of a rebound on the line of its progress to the ground. It should not be sent in very swiftly, but only with sufficient force to give due effect to the side cut or twist imparted to it.

Steady play in service is the play that wins in the long run. In the choice between the service which never sends in two balls alike, and that which is marked by one kind of stroke served steadily and well, the latter is the most advantageous as an average service. The surer a server is at his stroke the most easy will he be able to "place" the ball, and to "place" the ball is the true art of effective service. As much execution may be often done by judicious placing of the ball, as by difficult service. Watch your opponent well, find out his weak points, and serve accordingly. If he is too far forward, serve back ; if he stands near the half-court line, give him a ball in the opposite corner ; if he waits for you ready to take the ball on either side, serve low to his feet, and so on.

The server should always keep one ball in hand so as to be ready for a second service if the first is a fault. After serving the ball over the net, be on the *qui vive* for the return ball, playing steadily while being ready.

STRIKING OUT.

A good "server" is very apt to be also a good "striker out ;" but there are points peculiar to the latter process which need mentioning. First among the rules in striking out is, the rule that it is easier to run forward for a ball than to run back to get behind it. If it be a slow ball you have time to judge it, and to run forward to meet it ; whereas if it be a fast ball you avoid having to run back in following it, as also the difficulty of recovery near the end line. Another thing to remember, with regard to position, is that—supposing you are not left-handed—it is safer to keep to the left of your court than to the right, for to play a ball that drops on the left of you, you must either change your racket from right to left or take the serve backhanded ; whereas if you keep to the left of the ball you can run

out and take it in the natural way. Of course it is possible to overdo anything, and your adversary may catch you now and then too far back or too far to the left, but, on the whole, it is a safe maxim in lawn tennis to observe two injunctions—"Stand back," and "Keep to the left."

Avoid as much as possible showing your play to your adversary; take your time, but do not be so deliberate as to show him where you intend to place the ball. On the other hand, do not be in such a hurry that it is odds against your making the stroke you strive for.

THE FIELDER.

The "fielder" is the player in a four-handed match on either side who is neither the server nor the recipient of a service, but assists his partner by looking after the defence, taking the shots the forward player declines or misses. The one requirement which the fielder needs beyond those of the server and striker-out is the art of "volleying"—that is, of taking the ball on its full pitch. For those who play up near the net it is indispensable. Few things are so exciting as a close-fought "rally" up at the net. Every stroke seems charged with fate, and the spectator's eye can often hardly keep pace with the rapid interchange of strokes. The object of each is first to return his adversary's shot, and next to elude his adversary's racket.

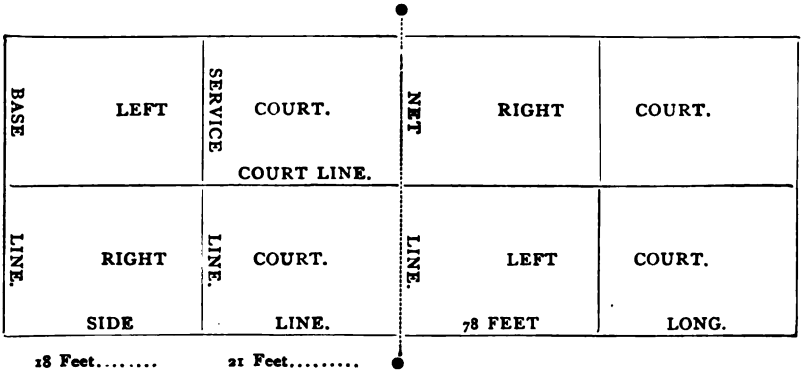
Coolness is a great requisite for the player who "plays in," for he must be prompt to judge when to play at the ball and when to let it pass him. The back fielder must be a good runner, for he has a lot of ground to cover, and he should be equally good at right- or left-hand play, and be able to run one way and hit another.

Be steady before you are showy. Do not imagine that a stylish uniform will add to your play, or by jumping up at a ball you could easily reach without, or by playing backhanded at a ball you could just as well have played straightforward, will impress the spectators except to show them how little you know of the game. To keep your temper is a golden rule; if you cannot you might as well retire from the tennis field.

The following cuts illustrate the various methods of striking the ball. The first is that of the straightforward stroke. The next strokes are the volleying and half-volley strokes, shown in the appended cuts. To "volley" the ball is to take it "on the fly," as follows. The half-volley stroke is that made in the case of a bounding ball. Then comes the side stroke. Next comes the high backhanded stroke.

We can best explain the working of the rules by describing an imaginary game as follows: Brown and Jones, the two players, commence operations by

tossing for sides. Brown wins, and may select either to have his choice of courts or to take first service. He decides on the latter, and Jones consequently chooses the court which he thinks will suit him best. The following diagram shows the lines of the court in a single game.



Brown is called the "server" in the first game, and Jones the "striker-out." Brown begins serving by standing on the right-hand half of his base-line, and has to send the ball into his opponent's front right-hand court, so that it falls between

the net, the side line, the service line, and the half-court line. His first stroke misses, and a "fault" is charged to him. His second attempt sends the ball over the net into the proper court. Jones runs up as it bounds, and returns it over the net. The ball is now "in play" as long as it falls over the net anywhere within the outside lines, and as long as the players take it either on the "volley"—that is, before it touches the ground—or on the first bound. In this way it goes backward and forward several times, till presently Jones, hitting rather too hard, sends it outside one of Brown's side lines, who accordingly wins the first stroke, and scores 15. (The first ace scored counts 15, the second 30, the third 40, and the fourth gives the game, provided the opposing players' score is only 40.)

Brown, as the server, now takes up his position on the left half of his base-line, and serves this time into Jones's court. He gets over first time, and the ball dropping close into the net, Jones does not reach it in time, and so fails to return it. This makes Brown's score 30, and once more he crosses over and serves from right to left. But this time his ball fails to get over the net, and the second, instead of falling into the proper square, drops on the other side. Having thus made two consecutive faults, he loses that stroke, and the score accordingly stands at 30—15.

The next stroke he gets over the net all right, and Jones apparently returns it; but the latter, instead of taking the service on the first bound, takes it on the "volley," which is not allowed in the case of a service (though it is quite admissible when the ball is "in play") and therefore loses the stroke, making the score 40—15.

On Brown's next service Jones gets well under the served ball and returns it hard, and as Brown failed to meet it in time the stroke is Jones's. Score, 40—30.

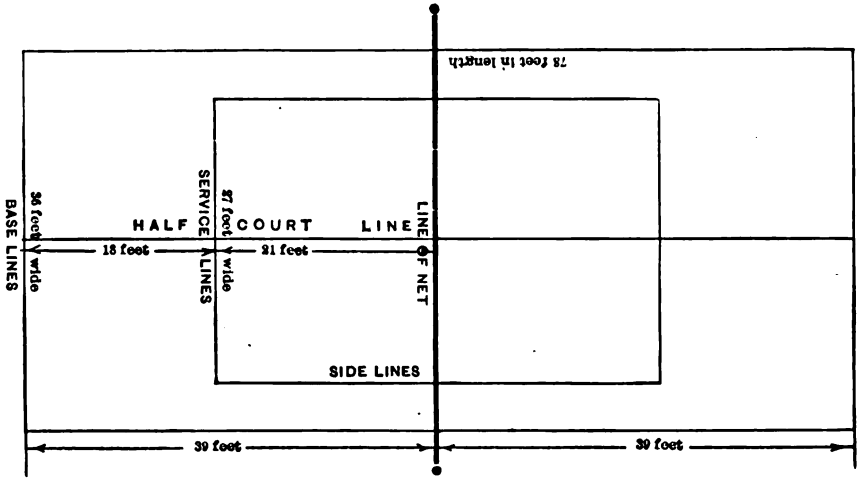
In the next serve, however, it seems as if Jones were to be paid back in his own coin, for Brown's ball in serving now touches the net and falls out of reach of the striker-out. That, you say, makes game to Brown. No. If the ball touches the net in the service, and falls on the other side, it counts as a "no ball," so that not only has Brown not won the game, but he must serve again from the same court. His first shot flies right over Jones's base-line, and is a fault. The second is better, though only just in, for it falls on one of the lines that bound the required square. Jones returns it, and an exciting passage at arms ensues. At last it falls out on Brown's side, but Brown, having been indiscreet enough to touch it as it passed with his bat, the stroke falls to Jones once more, and the score is now 40 all, or "deuce."

Jones wins the next stroke, and the score is then "vantage" to Jones, who, if he wins the next, claims the game. However, he does not win it, for Brown plays a ball over his head right on to his base-line, where he cannot reach it. The score consequently goes back to "deuce," where it will remain till one of the two com-

batants scores two strokes running. Brown leads off his next service with another fault, which is disallowed, even though Jones takes it. But the next stroke he gets over, and Jones misses the return: "vantage" to Brown. The game now becomes exciting. Jones wins the next stroke, and the score accordingly goes back again to "deuce." And so it progresses, until finally Brown being at "vantage," a smart "rally" close up to the net ends in his favor, owing to Jones having struck the ball before it had passed to his side of the net. And so ends the first game.

The "set" is for the best out of eleven games—that is, whoever scores six games first is declared winner of the set. If both players should tie at five games each, they may choose whether the next game shall decide, or whether they will fight the matter out by treating the score as a deuce of games, and going on till either one wins two consecutive games on the top of "games all," as five games each is called.

In this brief description of a single game of a "set," the novice will have obtained an insight of the ins and outs of the game, so that when he comes to take the bat in hand himself he will at any rate know some of the things he may do, and some that he may not do, in lawn tennis. If he is anxious to complete his information, he should also watch a four-handed match in progress. In one or two respects this differs from the two-handed game. The chief difference is in the marking of the courts. The following diagram represents a court marked out for a three- or four-handed match.



Here it will be seen that while the length remains unaltered, the width of the

court is now thirty-six feet, and that lines are drawn inside the side lines, and paralleled with them at four and a half feet distance. The result of this variation is, that whereas the size of the courts into which one is required to serve remains the same as in the two-handed game, the ground itself is nine feet wider, thus allowing considerably more scope for the general play following the service. In four-handed games the players go in alternately : thus, if Johnson and Smith were playing Tomkins and Green, Johnson would serve the first game, Tomkins the second, Smith the third, and Green the fourth, and so on. If Johnson alone were playing Tomkins and Green, Johnson would serve the first and third games, and Tomkins and Green the second and fourth respectively.

But we must now consider our beginner to have mastered the rudiments of the game, and even to have practised sufficiently to make him feel tolerably at home with a bat in his hand.

INSTRUCTIONS TO SCORERS.

The only data on which a correct estimate of a player's skill can be based, in lawn tennis, is that which gives the figures of the score of aces by service and returns. When a player serves the ball and his opponent fails to return it, the former scores an "ace by service;" and when, on the return of the served ball the server fails to return it successfully to his opponent, the latter scores an "ace by return." By this data it is readily ascertained, by the figures of the score, whether a player is most skilful in making a difficult service, or whether he is most effective in returning served balls. In a detailed score, too, which records the character of every played ball, whether it be a "fault," a "served" ball, a "returned" ball, or a "volleyed return;" together with the number of "exchanges" of played balls, the data for an analysis of a player's general skill is obtained, on which a correct average of his season's play can be made out, something hitherto unattainable under the old method of scoring the game.

The scorer, in making out a detailed score, will have to note down every individual ball played, and to do this correctly he must watch the game closely, for the movements of the players are very rapid, and if his attention is distracted, even but for a moment, he will be very apt to lose the run of the play. For this reason the scorer of a match game should never act in the double capacity of umpire as well as scorer.

In scoring "faults" no notice is to be taken of individual faults, but only of faults yielding aces, as it is frequently a point in the game in serving the ball, to make a fault on the first ball served, in order to deceive an opponent as to the character of the service.

"An ace by service" is indicated by the figure one, with a dot placed over it, thus (i).

"An ace by return" is shown by the simple figure one, thus (1).

"An ace scored" after a number of "volley" exchanges—viz., returns of fly balls—is marked thus, ($\frac{5}{1}$), the figure above the figure one showing the number of "volley" exchanges made before the ace was scored.

"An ace by faults" is indicated by the letter (f), and it is recorded to the credit of the opposing player as a return in the total count at the close of the set. The scorer should require the umpire to call each ace scored as made. Thus, "15" for the first ace, "30" for the second, "40" for the third, and "game" for the fourth. When the score stands at one to nothing, the call is "15 love," the word love indicating no score. When the tally is 40 to 40 the call should be "deuce." When the next ace is scored after "deuce" the call is "vantage," and the next ace scored after vantage—if by the same player—is game. If the next after "vantage" is by the opposing player, then the call is "deuce" again.

The most complete score-book yet published is "Peck & Snyder's Lawn Tennis Score-Book," issued in New York.

THE RULES OF THE GAME.

The following is the code of rules of the United States Lawn-Tennis Association, as revised at the Convention of 1883; together with the rules for the government of umpires, as, also, certain decisions on disputed points rendered by Dr. James Dwight, the President of the Association.

THE COURT.

1. The court is 78 ft. long and 27 ft. wide. It is divided across the middle by a net, the ends of which are attached to two posts, standing 3 ft. outside of the court on either side. The height of the net is 3 ft. 6 in. at the posts and 3 ft. in the middle. At each end of the court, parallel with the net, and 39 ft. from it, are drawn the base-lines, the ends of which are connected by the side-lines. Half way between the side-lines, and parallel with them, is drawn the half court line, dividing the space on each side of the net into two equal parts, the right and left courts. On each side of the net, at a distance of 21 ft. from it, and parallel with it, are drawn the service-lines.

THE BALLS.

2. The balls shall measure not less than 2.15-32 in., nor more than 2½ in. in diameter, and shall weigh not less than 1.15-16 oz., nor more than 2 oz.

THE GAME.

3. The choice of sides, and the right to serve in the first game, shall be decided by toss, provided that, if the winner of the toss choose the right to serve, the other player shall have choice of sides, and *vice versâ*. If one player choose the court, the other may elect not to serve.

4. The players shall stand on opposite sides of the net. The player who first delivers the ball shall be called the server, and the other the striker-out.

5. At the end of the first game the striker-out shall become server, and the server shall become striker-out; and so on alternately in all the subsequent games of the set, or series of sets.

6. The server shall serve with one foot on the ground outside of the base-line, and with the other on the ground, within, or upon, that line. He shall deliver the service from the right and left courts alternately, beginning from the right.

7. The ball served must drop between the service-line, half-court line, and side-line of the court, diagonally opposite to that from which it was served.

8. It is a fault if the server fail to strike the ball, or, if the ball served drop in the net, or beyond the service-line, or out of court, or in the wrong court; or if the server do not stand as directed by Law 6.

9. A ball falling on a line is regarded as falling in the court bounded by that line.

10. A fault cannot be taken.

11. After a fault the server shall serve again from the same court from which he served that fault, unless it was a fault because he served from the wrong court.

12. A fault cannot be claimed after the next service is delivered.

13. The server shall not serve till the striker-out is ready. If the latter attempt to return the service he shall be deemed ready.

14. A service or fault delivered when the striker-out is not ready, counts for nothing.

15. The service shall not be volleyed, *i.e.*, taken, before it has touched the ground.

16. A ball is in play on leaving the server's racket, except as provided for in Law 8.

17. It is a good return, although the ball touch the net; but a service, otherwise good, which touches the net, shall count for nothing.

18. The server wins a stroke if the striker-out volley the service, or if he fail to return the service or the ball in play; or if he return the service or the ball in play so that it drops outside of his opponent's court; or if he otherwise lose a stroke, as provided by Law 20.

19. The striker-out wins a stroke if the server serve two consecutive faults; or if he fail to return the ball in play; or if he return the ball in play so that it drops outside of his opponent's court; or if he otherwise lose a stroke, as provided by Law 20.

20. Either player loses a stroke if he return the service or the ball in play so that it touches a post of the net; or if the ball touch him or anything that he wears or carries, except his racket in the act of striking; or if he touch the ball with his racket more than once; or if he touch the net or any of its supports while the ball is in play; or if he volley the ball before it has passed the net; or if the service or the ball in play touch a ball lying in his court.

21. On either player winning his first stroke, the score is called 15 for that player; on either player winning his second stroke, the score is called 30 for that player; on either player winning his third stroke, the score is called 40 for that player; and the fourth stroke won by either player is scored game for that player, except as below: If both players have won three strokes, the score is called deuce; and the next stroke won by either player is scored advantage for that player. If the same player wins the next stroke, he wins the game; if he loses the next stroke, the score returns to deuce; and so on, until one player wins the two strokes immediately following the score of deuce, when game is scored for that player.

22. The player who first wins six games, wins the set, except as below: If both players win five games, the score is called games all; and the next game won by either player is scored advantage game for that player. If the same player wins the next game, he wins the set; if he loses the next game, the score returns to games all; and so on, until either player wins the two games immediately following the score of games all, when he wins the set.

23. The players shall change sides at the end of every set; but the umpire, on appeal from either player, before the toss for choice, may direct the players to change sides at the end of every game of each set, if, in his opinion, either side have a distinct advantage owing to the sun, wind, or any other accidental cause; but if the appeal be made after the toss for choice, the umpire can only direct the players to change sides at the end of every game of the odd or deciding set.

24. When a series of sets is played, the player who served in the last game of one set shall be striker-out in the first game of the next.

THE THREE-HANDED AND FOUR-HANDED GAMES.

25. The above laws shall apply to the three-handed and four-handed games, except as below:

26. For the three-handed and four-handed games the court shall be 36 ft. in width. 4½ ft. inside the side-lines, and parallel with them, are drawn the service side-lines. The service-lines are not drawn beyend the point at which they meet the service side-lines.

27. In the three-handed game, the single player shall serve in every alternate game.

28. In the four-handed game, the pair who have the right to serve in the first game shall decide which partner shall do so; and the opposing pair shall decide in like manner for the second game. The partner of the player who served in the first game shall serve in the third, and the partner of the player who served in the second game shall serve in the fourth, and the same order shall be maintained in all the subsequent games of the set.

29. At the beginning of the next set, either partner of the pair which struck out in the last game of the last set may serve.

30. The player shall take the service alternately throughout the game; a player cannot receive a service delivered to his partner; and the order of service and striking out once established shall not be altered, nor shall the striker-out change courts to receive the service, till the end of the set.

31. It is a fault if the ball served does not drop between the service-line, half-court line, and service side-line of the court, diagonally opposite to that from which it was served.

32. In matches, the decision of the umpire shall be final. Should there be two umpires, they shall divide the court between them, and the decision of each shall be final in his share of the court.

ODDS.

33. A bisque is one point which can be taken by the receiver of the odds at any time in the set, except as follows:

(*a*) A bisque cannot be taken after a service is delivered.

(*b*) The server may not take a bisque after the fault, but the striker-out may do so.

34. One or more bisques may be given to increase or diminish other odds.

35. Half fifteen is one stroke given at the beginning of the second, fourth, and every subsequent alternate game of a set.

36. Fifteen is one stroke given at the beginning of every game of a set.

37. Half thirty is one stroke given at the beginning of the first game, two strokes given at the beginning of the second game, and so on alternately in all the subsequent games of the set.

38. Thirty is two strokes given at the beginning of every game of a set.

39. Half forty is two strokes given at the beginning of the first game, three strokes given at the beginning of the second game, and so on alternately, in all the subsequent games of the set.

40. Forty is three strokes given at the beginning of every game of a set.

41. Half court; the players may agree into which half court, right or left, the giver of the odds shall play; and the latter loses a stroke if the ball returned by him drop outside any of the lines which bound that half court.

RULES FOR UMPIRES.

1. There should be two umpires for each game, unless there is a raised stand by the net.

2. If there are two umpires they should be placed in the following manner: The umpire on the service-side should stand opposite the end of the base-line, so as to be able to see if the server stands as required. It is his duty to watch the base-line and one side-line throughout its entire length. The other umpire should stand opposite the service-line on the other side until the service is returned, and should then fall back to the end of the base-line diagonally opposite to the other umpire. He is to watch his base-line, and the whole side-line on his side. In the absence of a scorer, the two umpires should arrange which shall call the score.

3. It is the duty of the umpire to call faults, strokes, games, and sets, when scored, or when requested to do so. Not to call play, or give advice of any kind.

4. If, in his opinion, one side has a distinct advantage, and he is appealed to to direct the players to change sides at the end of every game, he has no option whatever, but must direct them to do so, and remind them at the end of each game.

5. In four handed games there should be a third umpire at the net, whose only duty is to see that the rules regarding the net are observed. He usually, however, also acts as referee.

DECISIONS.

Case 1. Can a player follow a ball over the net with his racket, provided that he hits the ball on his own side of the net?

Decision. Yes. The only restrictions are that he shall not volley the ball until it has crossed the net, and that he shall not touch the net or any of its supports.

Case 2. A player is standing outside of the court and volleys the ball; he then claims that the ball was out.

Decision. The ball is in play until it touches the ground outside of the court. The player's position is of no consequence whatever.

Case 3. A player, standing outside of the court, catches the ball, and claims that it was certainly going out. Who wins the stroke?

Decision. His adversary. It is a very common thing for a player to stop a ball in this way, and score the point, but it is by courtesy only that he is allowed to do so. He loses the stroke if his opponent claims it.

Case 4. The service is delivered before the striker-out is ready. He tries to return it and fails. Is he entitled to have it played over?

Decision. No. If he attempts to return the service, he is deemed ready.

Case 5. A ball having been played over the net, bounces back into the court from which it came. The player reaches over the net and plays it before it falls. Has he a right to do so?

Decision. Yes, provided he does not touch the net. He has a right to play the ball at any time from the moment it crosses the net into his court, until it touches the ground a second time.

Case 6. A ball is played into the net; the net player on the other side, thinking that the ball is coming over, strikes at it and hits the net. Who loses the stroke?

Decision. It is simply a question of which happened first. If the player touched the net while the ball was still in play, he loses the stroke. Hitting the net after the ball is dead can make no difference.

Case 7. A player is struck by the ball served before it has touched the ground, he being outside of the service court. How does it count?

Decision. The player struck loses the point. The service is presumably good until it strikes in the wrong court. A player cannot take the decision upon himself by stopping the ball. If it is going to be a fault he has only to get out of the way.

Case 8. A by-stander gets in the way of a player; the latter attempts to return the ball and fails. Has he a right to have the hand played again?

Decision. Not if he attempted to return the ball. But if he makes no such attempt, and, in the umpire's opinion, the bystander was distinctly in the way, he shall then have a right to have the hand played over.

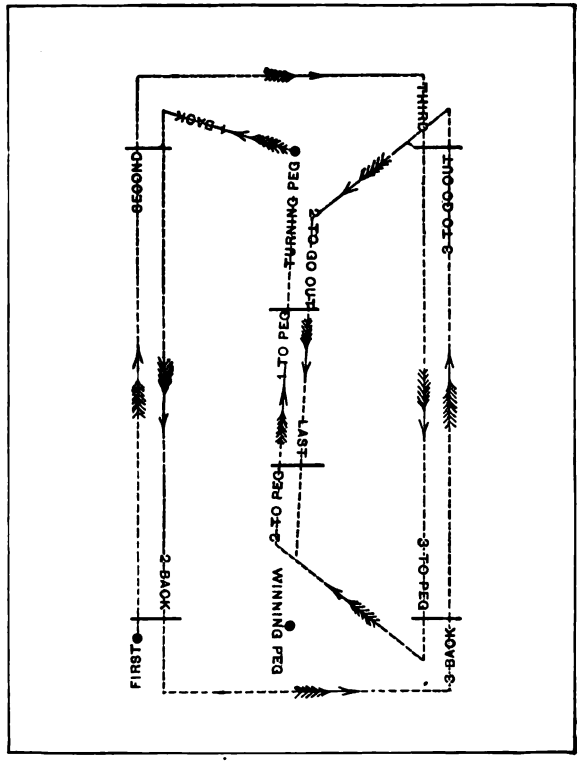
CROQUET.

TO play the game of croquet, a certain number of hoops and pegs are set up on the lawn. Each player takes a mallet and one or more balls. The players are divided into two sides and play in rotation, each one being followed by one on the opposite side. The player, when his turn comes round, strikes his ball once. If he make a point, he strikes it again ; if his ball hit or " roquet" another, he places it in contact with the latter, and strikes his own ball so as to move them both—this is called " taking croquet." He can strike his own ball again after taking croquet. The object of the game is to make all the points (the hoops and pegs) in proper order, and that side wins which first does so with all its balls. Thus it is not only the object of each side to make the points itself, but also to prevent the opposite side progressing. The game *may* be played with six or eight balls, by a like number of players ; but this number makes the game much too long, the best plan being to use only four balls either with four players or with two players, each of whom takes two balls. The latter is the most general, and affords by far the best game. If more than four players want to play, it is better to make two sets of four, one beginning at each end, than to make one game of eight.

The materials of the game are the hoops, the pegs, the balls, the chips, and the mallets. The latter are the most important part of the croquet set, next to the balls. There is a great variety of mallets now in use, each called after its inventor. One of the most used is the " Cavendish," which has a cylindrical head of boxwood, 8 inches long and 3 inches in diameter, weight 2 pounds to 3 pounds. The end or face of the head is flat, not rounded. The handle is of ash, made of an octagon form where it is grasped by the hand, to give a better hold, for which purpose it is often bound with string like a cricket-bat, or covered with leather. The length of the handle is generally about 32 inches.

The appended cut shows the latest style of mallet now used by English experts. It is known as the " sliced mallet," and the feature of it is that the bottom of the cylindrical head of the mallet is sliced off so as to let it rest flat on the ground.

The best setting for the hoops is that shown in the appended diagram, which shows the order of running the hoops. The starting spot is one foot from the first hoop. The distances are: Pegs in centre line of ground, one fifth of the length of the ground from top and bottom boundaries; corner hoops the same, and about one fourth of the width of the ground from



THE SIX-HOOP SETTING.

pegs. Hoops up centre line of ground, one fifth of the length of the ground

from pegs and each other. The number of points is 14, including the winning peg.

The old style of the "tight croquet" has been entirely superseded by what is known as the "loose croquet," the former now being left optional with the player.

THE STROKES.

The several strokes used in the modern game are the "rush," the "jump," the "stop," the "follow," the "passing," the "splitting," and the "take-off." Of these the most important is "the rush," which is simply a roquet played hard, so as to send the roqueted ball to some distant spot where the croquet may be taken to greater advantage than it could be if the ball were merely hit gently. This apparently simple feat is found very difficult by some beginners, from the liability of the striker's own ball to jump over the other when hit so hard. To avoid this, care must be taken not to hit down on the ball, but to strike it, if possible, slightly under its centre, and a sharp tap must be given. A good deal of practice is often required before this stroke is thoroughly mastered. When the player can rush in a straight line, he may try rushing at an angle, or the "cut," as it is called, so as to send the object ball to one side or the other, as may be desired. If, for instance, it be desired to rush the ball to the left, the right side of it must be struck by the striker's ball. This of course can only be attempted at comparatively short distances.

"The jump stroke" is useful for making one's ball jump over a ball or hoop which intervenes between it and the one to be roqueted. This is done by standing a foot or two to the left of your ball and striking down on it very sharply, just the opposite, it will be observed, of what is done in the rush.

"The stop stroke," in which the striker's ball goes a short distance, while the other goes a long way, consists merely in giving a sharp tap, and the sharper the stroke is the shorter will be the distance run by the striker's ball as compared with that run by the other.

"The rolling or following stroke," in which both balls go about the same distance, is accomplished by following or dwelling on the stroke with the mallet, instead of giving a sharp tap as in the stop stroke. Care must be taken not to make a "double tap," which would make it a "foul stroke." Though this stroke requires a good deal of force, yet it is more the following well on with the mallet that is the secret of success.

In "the passing stroke," the striker's or rear ball passes and goes a longer distance than the forward or croqueted ball. This result is achieved by following

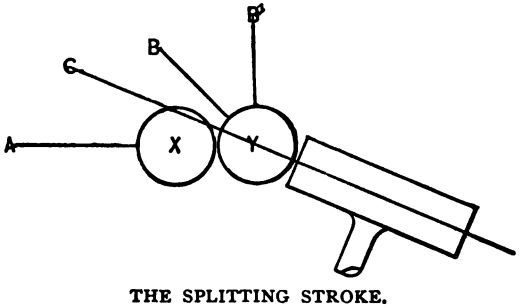
the ball with the mallet even more than in the rolling stroke, and still more care must be taken not to make a "foul." It is a very useful stroke, and should be well practised, as indeed should all the croquet strokes.

"The splitting stroke" is the most difficult of all the croquet strokes. In it the two balls do not go in the same direction, but fly off at an angle from each other. The first thing to remember is that in all cases the croqueted ball will go right away almost in the direction of the line passing through the centres of the two balls—that is, toward A in the figure, in which Y is the striker's and X the croqueted ball. The direction in which the striker's own ball goes depends upon the sort of stroke given, and the following simple rules should be noticed :

If the stroke is to be a stop splitting stroke, aim the mallet *half way between* the directions to be taken by the two balls—that is, if X in the figure is to go to A and Y to B, the mallet must be aimed in the direction C ; but if Y is to go to B', then aim toward B.

If the stroke is to be a rolling or passing splitting stroke, aim the mallet in the same direction that your own ball is to take. Thus, if Y is to go to C, aim toward C ; if toward B, aim toward B, X in both cases going toward A.

The above rules will be sufficient for the beginner : he will after a little practice be able to find out the various angles and distances for himself.



THE SPLITTING STROKE.

"The take-off," formerly called "taking two turns off," is a variety of splitting stroke in which the balls are so placed and struck that the striker's ball receives nearly the whole force of the blow, the other ball only just moving. The croquet ball must be moved on this shot, or it is "foul."

In regard to the rules of the game here in America, each city has its own code. There are the Newport rules, the New York and Brooklyn rules, and the Philadelphia code, all of which are very nearly alike.

TERMS USED IN CROQUET.

To roquet (pronounced rokay). To hit with one's own ball any other ball for the first time in the turn, or for the first time after making a point. The player is entitled to croquet the ball he roquets.

To croquet (pronounced crokay). To croquet, or take croquet, the player places his own ball in contact with the one he has just roqueted, and then strikes his own ball with his mallet.

In play.—In hand. When a player strikes his ball at the beginning of the game it is "in play." When he has made a roquet with it, it is "in hand" until croquet is taken. After the croquet it is "in play" till the next roquet is made.

Striker. The player who is in the act of playing, or has the right to play.

Player or next player. The adversary's ball which is next to play.

Dead ball. The adversary's ball which has just been played.

Object ball. The ball at which you aim your own, or off which you take croquet.

Break. The play by which a number of points are made in the same turn. Thus if three points are run in proper order, it is a break of three points.

Rover. A ball that has made all the points except the winning peg.

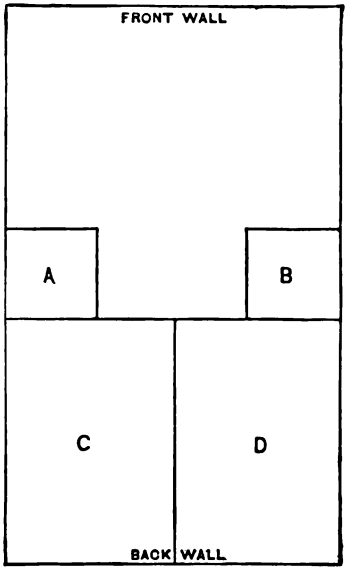
Out and in. The player who has the command of the balls is said to be "in," or to "have the break;" while the other side is "out."

Wiring. When a ball is so placed that a hoop or peg lies directly between it and another ball, it is said to be "wired" for the latter.

RACKETS.

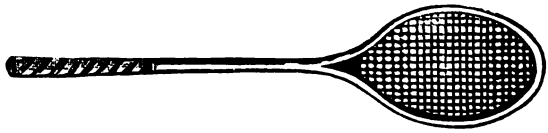
A RACKET-COURT (Fig. 1) resembles a hand-ball court, just as the game of rackets resembles hand-ball ; but it is larger, and can be erected only at a large cost. Hence, it is for the most part only in the large cities where a racket court can be found. These courts are of various sizes, ranging from fifty to fully eighty feet in length, and from thirty to forty feet wide, with a very high roof and a back wall of less height, having at the top of it a gallery for spectators, who can thus look into the court from above. Across the front wall, which is black, is fixed a board, or balk, about two feet two inches high, and a white line, called the "cut" line, is also traced across it, about seven feet nine inches or eight feet above the floor.

The floor itself, which should be of smooth stone, asphalt, or concrete, perfectly level, is divided into sections, as shown in the diagram (Fig. 1). About half way down the court, but nearer to the back wall than the front, a line is marked parallel to those walls ; and the back part so marked off is divided into two equal portions, C and D, by a line traced at right angles to the back wall. The two small spaces marked A and B are service spaces, within which the person who serves must place one or both of his feet. The balls are not more than half the size of hand-balls, and are played with "rackets," a peculiar kind of bat, like a battledore, with strong catgut laced crosswise through the frame (Fig. 2).



The game is begun by one of the players striking the ball against the front wall, above the white line, so as to fall, without bounding, into the back court opposite. Thus, if he stands at A, he must strike the ball into D, where it must be taken by one of the players on the other side, either at the volley or at first bound. If, in serving, the ball is struck against the side wall, or roof,

or floor, before it hits the front wall, or if it is served below the balk line, or is struck so hard as to go out of court, it is a "hand out"—that is to say, the striker loses his innings. If the ball is served from the wrong place, or if it hits the front wall above the balk line, but below the white one, or if, after properly hitting the front wall, it fall into any but the right court, or hit the roof or gallery without going out of court, it is called a "fault," and the person to whom it is served is not obliged to take it. He may do so, however; and if he does, the game proceeds as if it had been properly served. Should he attempt to take it, and fail, the server then scores an ace; and the same result follows whenever his opponent or opponents fail to return the ball above the lower line. When an ace is won, the man in goes over from A to B, and then "serves left"—that is to say, into court C. The out-players stand behind the server while the ball is being served and taken; and afterward the usual arrangement is that the server shall take all the balls which fall inside the cross line, and his partner shall take all which fall farther back. The man who is served to, on the other side, takes all which fall in the back courts, while his partner attends to those which fall nearer the front wall. The game is made up of fifteen aces, and after the first player is put out, the others succeed one another in order, each pair of partners having to be put out before the other side goes in. Thus, supposing that M and N are playing against X and Y, and that M and X are both better players than their respective partners. The question which side shall go in first is usually decided, not by tossing a coin as in cricket, but in the following way: It will be discovered, on looking closely at a racket, that at the thin end of it, nearest the handle, the strings which cross the frame from edge to edge are twisted round the others which go lengthwise, so as to project on one side or face of the racket, and give it a "rough" appearance, whereas on the other side they do not project, but are "smooth." When, therefore, it is required to decide as to innings, one of the players holds his racket downward with the handle between his finger and thumb, so that the top part of it rests on the floor of the court. He then gives it a spin, and lets it fall, while one of the adversaries in the mean time calls "rough" or "smooth." When the racket has fallen on its face, it is examined to see which side is uppermost, and the question of innings is decided accordingly. Supposing, then, that M and N have called "rough," and that "rough it is," M, being the better player of the two, will proceed to serve, and as he and his partner score each ace, the game will be called "one love," "two love," "three love," etc. If he is put out after making three aces, X will succeed him, and as he serves the



game will be called "love three." As he makes his score it will be called "one three," "two three," "three all," and so on, until he also is put out, when his partner must go in, and serve from the court opposite to that from which the last service was made. When he is out M will go in, and be followed by N. When a game has been won there is no change of innings, but the player who was serving when the game ended begins the next game at "love all," and when he is out his two adversaries go in in what order they please. Thus it will be seen that at the commencement only one hand is allowed to go in, but afterward the two hands on each side go in successively till the game is won. It will also be remarked that a player who is good at serving has a great advantage, as whenever he scores the game, which he is sure often to do, he secures not only this benefit, but that of first innings in the next game. It is generally the rule, that when the game is called "thirteen all," it may, upon the demand of the out-player, be "set at five," in which case five aces must be added to the score of 13 before the game can be concluded on either side. At a tie of 14 the game may be "set at three."

If in serving a ball, should the ball touch either the server or his partner before it has bounded twice, it puts him out.

If a striker in returning the ball hits the ball against his partner's racket or person, it counts an ace against him, or a hand out if he is in.

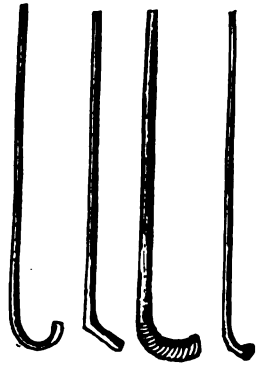
It is a "let" if the out hand unintentionally gets in the way of the striker, and a "hinder" or "balk" if he do it purposely, and in the latter case counts an ace against him.

Two consecutive "faults" put a server out.

HOCKEY.

THIS fine old English game may be played by any number of boys. Each player must provide himself with a stick having a curved or crooked head at its lower extremity. A large meadow or open common is required for this game when the players are numerous. Two goals or bounds should be formed about five hundred yards apart, each goal being indicated by one or two small flags. Sides are now to be chosen by two of the best players, who select their partners alternately. Chance decides which side is to have the first strike at the little wooden ball, which is generally the object of contention. The ball is put down at about one third distance from the striker's goal, and the sides are arranged opposite each other. When all are ready, the striker calls out "Play!" and drives the ball forward toward his adversaries' goal. The aim of the players on one side is to strike the ball over their opponents' bounds, while those of the other party endeavor to prevent this by driving the ball in an opposite direction over the other goal. When the ball is driven over either of the goals the game is decided, and sides must be chosen afresh. This healthy and exciting game is called "shinty" in Scotland and "bandy" in many parts of England and Wales.

In all the general principles hockey bears a great resemblance to foot-ball, the game consisting in driving a ball through a goal. The ball, however, is of much smaller dimensions, even where a ball, and not a bung, is used. The shape and dimensions of the hockey stick are entirely arbitrary, being left to the peculiar taste of the owners. Some like their hockeys to be sharply hooked, while others prefer them merely bent over at the end. Some players like a very thick, heavy stick, which can be put down in front of the ball in order to neutralize the blows of the opposite side, while others can play best with a slight and springy weapon, that can be used with one hand, and is employed to tap the ball away just as an opponent is about to strike, and to coax it, as it were, toward the goal through the mass of adverse sticks.



The four sticks shown in the engraving are very good samples of the forms best adapted for use.

The ball used in the game is ordinarily an ordinary cask bung. The material requires to be something tough and strong, so as to withstand the constant blows given it.

THE RULES.

1. The game is won by the ball passing through the enemy's goal.

2. The ball must be struck through the goal with the stick, not thrown or kicked.

3. Each player shall strike from right to left, and any player infringing this rule is liable to the penalty of suspension from play.

4. Each player shall remain on his own side, and if he crosses to that of the opponent is liable to the same penalty.

5. No player shall raise the head of his stick higher than his shoulder, on pain of the same penalty.

6. The ball may be stopped with the stick, or with any part of the person, provided that the intervening player is on his own side.

7. If the ball be kicked or thrown through the goal, or if struck beyond the goal-lines, it is to be brought into play again by the junior player of the side who struck the last blow, and gently thrown toward the centre peg.

8. Any player wilfully striking another is immediately to be excluded from the game.

By means of these rules the game of hockey is shorn of the danger consequent on the loose and unrestrained play that is sometimes seen, the sticks brandished in all directions, and the two sides so intermixed that it is hardly possible to discriminate between them. Many a person has been seriously damaged by such undisciplined play, and teeth have been struck out, or even eyes lost in the contest.

Hockey is a favorite game in Canada, there being a Hockey club of note in Montreal and smaller clubs in other cities of the Dominion.

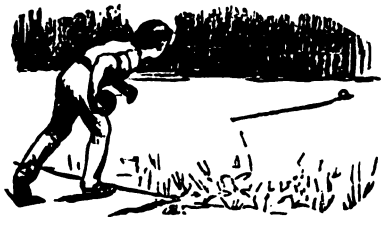
POLO.

THE game of polo is simply "hockey" or "shinney," played while on horseback. It is, of course, a sport only available for wealthy people, for the ponies or "mustangs" trained for the game are expensive animals, and each player requires to have two at command, not only to relieve the animal from overfatigue in a match, but also in case accidents happen. The ground required for this sport must be larger in size than a field which would do for "hockey;" and it should be of level turf, without swampy places or intersecting roads. A space of 120 yards in length and 70 in width is the smallest that should be used; and it is far better if a ground can be secured of double that size. In the middle of it, at each of the two ends, will be placed the goals, as at foot-ball; and it is, of course, the object of each side to drive the ball between the posts marking the adversary's goal.

The great attraction of polo, which has made it popular among those who can afford to play it, is to be found in the horsemanship which is required of the players, as well as in the difficulty met with in hitting the ball. The stroke is made with a long club like a mallet, whereas in hockey it is hooked, and projects only on one side, so that the ball may be either driven forcibly forward or partly drawn and partly pushed along the ground. Polo is, in short, almost diametrically opposite in its system to hockey, in which dribbling is the most important part of the game, and proficiency in keeping with the ball, and following it all over the field is the chief qualification of a first-rate player. There are two strokes common in polo—the forward and the back-handed, and the latter is extremely useful when the ball is flying toward the goal, and a defender thereof, galloping after it, overtakes it in time, and by one clever back-hit sends it away far behind his back toward his friends. The rules of polo do not usually include any restrictions as to off side, and thus a skilful player will so place his ball as to elude the enemy, and find its way toward one of his own side. There are generally eight players on each side; and they should be distinguished by a contrast of color in their costume, as it would be otherwise impossible in the heat of action to know friend from foe.

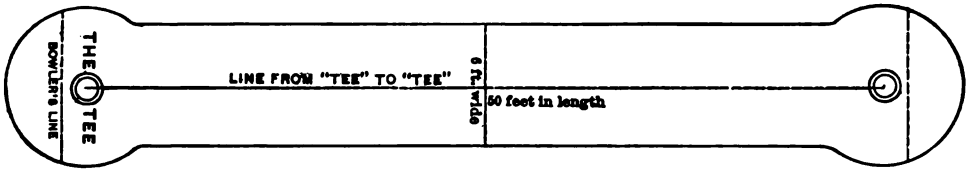
As for the ponies used in polo, the chief requisites are that they should be

swift, both in a straightforward course and at the turn, afraid of nothing, and obedient to the slightest movement of the rider. These, it may be thought, are rather heavy demands to make; and, in effect, a good polo pony ought to be worth a handsome price, and much more handsome than he generally fetches in the market. For an animal which is really good for polo must be good for almost everything else, and more especially for teaching a youngster how to ride, and how to become in all respects a good horseman.



BOWLS.

THIS is one of the oldest games of ball extant, and centuries ago was the most popular of field games among the English nobility, bowling greens in the olden time being as numerous as tennis lawns are now. The regular game is played with hard *lignum-vitæ* balls, turned in such a manner as to make them diverge from a straight line when bowled on the green and turn in toward the "Jack," or ball, which the bowler aims for. In fact, the regular game is quite a scientific sport, and presents a field for a great display of skill. The game as modernized for young players differs from the regular game materially, and it is this latter game of bowls only which we have included in our list of sports in this work. For this a special court is laid down, in form as follows :



To lay down a bowling court like the above, a level piece of hard surface ground is necessary, and it would be well to sink the level of the court about four or six inches below the surface, boarding the sides of the court. When a regular court is not laid out in this way, the game can be easily played on a croquet or tennis lawn, the only points to be laid down being the "tees" at the two ends and the lines behind which the bowlers are to stand when bowling. A small quoit is laid down in the centre of the circle at each end, and this forms the "tee." This court would be marked out as follows :

THE RULES.

1. From one to five players on a side can take part in the game, each player rolling two balls, one each alternately with the opposite player.

2. The balls used are to be regular croquet balls, marked in such a way as to distinguish those of each side in the contest.

3. The bowler must deliver each ball with both feet back of the bowler's line, and after it leaves his hand, unless accidentally dropped, shall be considered as bowled.

4. Twenty-one aces constitute a game, and the best three games out of five a match.

5. When all the balls of both sides have been bowled the "end" is completed, and the side having the ball nearest the "tee" counts one ace. Should such side have more than one ball nearer the "tee" than any ball of the opposite side, an additional ace is to be counted for each such additional ball.

6. A ball bowled so as to settle in the centre of the "tee" quoit counts two aces, provided it remains in position until the completion of the end, not otherwise.

7. Each side shall bowl in regular order as named before beginning play, and there shall be no change made in such order until the close of a game.

8. Any player bowling out of his turn shall have his ball taken off the court until the close of the end.

RINK-BALL.

THIS is a game peculiar to roller-skating rinks, and is simply a variation of foot-ball. It would be impossible to play foot-ball on skates, and rink-ball is the skating substitute. It differs from the roller-skating game of polo—a misnomer, by the way, as polo is only played by men on horseback—in the fact that in the latter game light sticks are used to strike a small ball; whereas in rink-ball the ball played with is a round foot-ball.

THE RULES.

The rules of the game of rink-ball are as follows:

1. Eleven players shall constitute a match team, but the game may be played by a less number on a side. The eleven shall be governed by a captain elected by the team, who shall place the players as follows: Two to guard the goal as "backs," three others to stand in front of these, and to be known as "half-backs," and six—or four—as "forwards," these latter to stand near the centre line.

2. There shall be one umpire, selected by the contesting sides, who shall decide all disputed points which may occur during the match, and from his final decision there shall be no appeal.

3. At the commencement of the game the umpire shall take the ball—the same as used in foot-ball—and place it in the centre of the rink; and when the contesting sides are in position he shall call "play," and until such call be made the ball shall not be in play.

4. The ball must not be kicked by any contestant nor be picked up from the floor. It is only fairly in play when it is rolled along the floor or surface of the rink by being pushed or struck with the hand.

5. Any player *kicking* the ball during the progress of a game, or *striking* it so that it be lifted above the head of any contestant, shall become immediately out of play until a touchdown be afterward scored by either side.

6. Any attempt by a player to obtain possession of the ball by any act which, in the opinion of the umpire, is not fair play, shall become out of play, as in the case of kicking the ball.

7. A touchdown shall be scored for the side which first sends the ball by fair rolling to their opponents' goal—each end of the rink comprising the goals. But no touchdown shall be scored unless the ball be rolled into the goal.

8. Whenever the ball has been kicked—accidentally or otherwise—a "foul" shall be declared by the umpire. A foul shall also be called when the ball is either picked up by any player or struck so as to bound over the heads of any of the contestants. In either case the ball must be returned to the place from which it was unfairly moved.

9. Three touchdowns shall constitute a goal, and one goal shall end a game; the best three games out of five making a match. If mutually agreed upon, however, one game may decide a match.

10. Should no goal be obtained by either side within thirty minutes of the commencement of a game, then the side making a single touchdown, or a majority of touchdowns within the half hour, shall be declared winners.

11. When "time" is called by the umpire, play shall cease at once, and the ball shall not be fairly in play again until the umpire again calls "play."

12. Any match which is not decided in accordance with Rule 9 shall be declared drawn.

13. At no time during the progress of a game shall the "backs" or "half-backs" cross the centre line of the rink in pursuit of the ball, except when called upon to take the place of a forward player put out of play from a foul.

BOWLING.

FORTY years ago bowling was the most popular sport for an all-the-year-round game in our large cities. Especially was it a favorite in New York, where in 1840 there was scarcely a block on Broadway, from Barclay to Bleecker Street, which had not its bowling alley. American bowling differs from the old English game of "skittles," which was played on an alley on which nine pins were laid in diamond form. This game came under the ban of the law in this country years ago, during a Puritan crusade against "ye wicked sport of bowling," and the law was evaded by substituting ten pins, set up on a triangle instead of a diamond, and now this is the "scientific" game of bowling. Twenty-odd years ago saw bowling almost "played out" as a popular game in this country; but of late years it has obtained a renewed existence, having been started on a new lease of life by the German residents of Brooklyn, who introduced large balls containing finger holes in them, by which the bowlers were enabled to impart a bias to the balls. The game is once more established in public favor, and it has become a feature of fashionable recreation at the prominent watering-places, where at times ladies and boys participate in the exercise. There is but one drawback to it, and that is that it exercises the muscles of one side of the body too much, especially those of the right side of the chest and right arm. When either arm can be used with equal facility, the sport is a valuable exercise for health. The following are the rules of the game as revised in 1884 by the National Bowling Association of the United States:

RULES OF THE GAME.

1. The game adopted to be played by clubs belonging to this association shall be what is known as the American Ten Frame Game.

2. In the playing of match games there shall be a line drawn upon the alleys sixty feet from the head or front pin.

3. In the playing of match games, any wooden ball may be used that does not exceed twenty-seven inches in circumference, including Wood's patent bush ball.

4. The game shall consist of ten frames on each side, when, should the number of points be

equal, the play shall be continued until a majority of points upon an equal number of frames shall be attained, which shall conclude the game. All strikes and spares made in tenth frame shall be completed before leaving the alley and on same alley as made.

5. In playing all match games ten players from each club shall constitute a full team, and they must have been regular members of the club which they represent for thirty days immediately prior to the match; and they shall not play in a team representing any other club during the season. But, in case either or both clubs should be short not more than one player, the game shall be considered legal should either club decide to roll with nine players. The club, however, having its full team has the privilege of playing ten men.

6. Players must play in regular rotation, and after the first inning no change can be made, except with the consent of the captains.

7. In match games two alleys only are to be used—a player to roll but a frame at a time, and to change alleys every frame.

8. The umpire shall take great care that the regulations respecting the balls, alleys, and all rules of the game are strictly observed. He should be the judge of fair and unfair play, and shall determine all disputes and differences which may occur during the game. He shall take special care to declare all foul balls immediately upon their occurrence, unasked, in a distinct and audible voice. He shall in every instance, before leaving the alley, declare the winning club, and sign his name in the score book.

9. In all matches the umpire shall be selected by the captains of the respective clubs, and he shall perform all the duties in Rule 8, except recording the game, which shall be done by two scorers, one of whom shall be appointed by each of the contending clubs.

10. No person engaged in a match game, either as umpire, scorer, or player shall be directly or indirectly interested in any bet upon the game. Neither umpire, scorer, or player shall be changed during a match, unless with the consent of both parties, except for reason of illness, or injury, or for a violation of these rules, and then the umpire may dismiss any such transgressors.

11. No person except the captains shall be permitted to approach or to speak with the umpire, scorers, or players during the progress of the game, unless by special request of the umpire.

12. No person shall be permitted to act as umpire, scorer, or judge on setting up pins in any match, unless he be a member of a club governed by these rules.

13. Whenever a match game shall have been determined upon between two clubs, play shall be called at the exact hour appointed, and should either party fail to produce their players within thirty minutes thereafter, the club so failing shall admit a defeat, and the game shall be considered as won, and as such counted in the list of matches played; unless the delinquent club fail to play on account of the recent death of one of its members, or one of its member's own family, and sufficient time has not elapsed to enable them to give their opponents due notice before arriving at the place appointed for the match.

14. A player must not step on or over the line in delivering the ball, nor after it has been delivered. Any ball so delivered shall be deemed foul, and the pins (if any made on such ball) shall be replaced in the same position as they were before the ball was rolled. It is also considered a foul ball if the hand is placed on any part of the alley beyond the line. All foul balls shall count as balls rolled.

15. Should any ball delivered leave the alley before reaching the pins, or any ball rebounding from the back cushion, the pins, if any, made on such balls shall not count, but must be replaced in the same position as they were before the ball was rolled. All such balls to count as balls rolled.

16. No lofting or throwing balls upon the alley will be allowed. The ball must be rolled. Such balls will be considered foul at the discretion of the umpire.

BATTLEDORE AND SHUTTLECOCK.

THIS is a game suitable for the playground, the lawn, or the parlor, but it is best played on a lawn. The best materials for the game are those sold at the sporting-goods stores; but a common battledore can be readily made with a hickory stick and a piece of hoop, and a shuttlecock with a cork and a few short feathers. The form of the battledore and shuttlecock is as follows:

BATTLEDORE.

SHUTTLECOCK.

The game is played by two players, each having a battledore, and each bats the shuttlecock from one to the other, the player failing to return it when it is batted to him within possible reach, losing a point in the game. A game consists of twenty points, and the best two out of three games gains the match.

BADMINTON.

THE game of Badminton is simply a new phase of the old fashionable pastime of battledore and shuttlecock. In fact, it is a weak variation of lawn tennis, the essential difference being that in Badminton a shuttlecock is used instead of a light ball, the former being served and returned under similar provisions, except that the shuttlecock must be returned "on the fly," no rebound from the ground being allowed. Moreover, Badminton can be played in a large parlor, and by six or eight players. But the lawn is its proper place.

The dimensions of the court for badminton must be guided in a great measure by the capabilities of the players, though the best size is one 28 feet long by 20 feet broad. The courts should be divided in the following way: At each end of the ground are two courts 10 feet square, while the centre is formed by a piece of neutral ground 3 feet long by 20 feet broad. On each of the outer lines of the neutral ground, and in the centre are placed the posts which support the net. The net, which is 1 foot deep, is suspended at a height 5½ feet from the ground, firmly held by guy ropes, as in lawn tennis.

The rackets used in Badminton are smaller than those used in lawn tennis, the best size being from 24 to 26 inches in length. The shuttlecock is made in different fashions and of different kinds for various purposes. The All England Badminton Club uses a loaded shuttlecock 2½ inches in length.

In Badminton all the variety of balls produced on the rebound of the ball in lawn tennis are lost sight of, as the shuttlecock, if not hit while in the air, counts a miss to the player missing it, and against his side.

The neutral ground and the divisions of the respective courts are only observed in the serve or first hit; after that the partners may stand where they please on their own side of the net. The shuttlecock must be served so that it falls clear over the net without touching the net ropes or posts, or, if it falls short of the proper courts, into the neutral ground. In all cases a shuttlecock pitching *on* any of the boundary lines is regarded as a fault, as if it had fallen outside of the boundary lines. In all other respects with regard to the players and the faults, the same rules guide Badminton as lawn tennis. A shuttlecock falling *on* the lines in services is termed a fault, and two faults produce "hand out."

ARCHERY.

WE do not propose to preface this chapter on archery with any extended remarks on the origin of the sport; suffice it to say that archery, as now practised, is one of the most fashionable field pastimes of the English aristocracy. In the ancient days archery was a warrior's occupation; now it is simply the source of a healthy out-door recreation for the leisure class of the community. As American society increases in all the attributes of wealth, we naturally begin to adopt those sports which seem to belong to people of wealth and leisure. Hence the rapid growth of such sports of the field in this country as cricket, archery, and kindred recreative exercises.

Archery is an expensive sport. The paraphernalia of an archer's full outfit is costly—that is, if he desires to excel in the art, and thereby possesses himself of the best materials. A perfectly finished yew or snakewood bow, with its complement of model arrows, walks into a fifty-dollar bill in a very destructive manner; and when the demand for three bows and three sets of arrows—one each for long-range shooting, for short range, and for common practice—is satisfied, and the necessary applicances are added, but little will be left of a bill of twice that amount. Archery club expenses, too, are no small item. In fact, the sport is for people of means and leisure, and it therefore can but attain only a certain degree of popularity, and chiefly in the large and wealthy cities of the country.

Standing in front of a circular target thirty yards distant, and watching the movements of a practised archer as he grasps his bow, places an arrow in position, and then, with comparative ease, sends it flying into the centre of the "gold," the whole movement, with its final result, looks so simple, so easy of attainment, that a casual observer would be apt to think the sport rather too much of boy's play for men to engage in. But when the novice tries his hand at this apparently simple act, and realizes, by practical experiment, what difficulties beset him, and what a number of things he has to learn to do before he himself can hit any part of the target at all, his respect for the sport is very apt to increase in the ratio of the obstacles he meets with in his test of its merits. "It looks so easy, you know." But it isn't easy at all. On the contrary, it gives a man of brains something to reflect upon, something to study up, and to analyze as to cause and effect;

and with this naturally comes hearty respect for the art, and also a love of it for the excitement it yields. Any novice in archery will tell you what a thrill of pleasure he feels when, after weeks of disappointing practice, blunders in handling the bow, in "nocking" his arrows, of getting into "bad form," in taking up his position to shoot, and experiencing all the little shocks to one's *amour-propre* which a novice is heir to—when, after all this, he strikes "good form," and sees his arrow enter the magic circle of the gold, and that not by chance, but by the skill which his mastery of the art yields, his exclamation is, "By Jove, I did not think there was so much in it!" and this is the idea which every learner naturally expresses when he has once passed the outer works of the citadel of archery. Well has the best American writer on archery expressed it in the title he gave his admirable work, "The Witchery of Archery."

To aim with a bow is very different from aiming with a gun or a rifle. In the one case you shoulder your rifle, and running your line of sight along the barrel, you literally take deliberate aim. In doing this, the steadier your nerve the truer your aim; but "the mind intent" has little, comparatively, to do with it. It is a combination of keen sight, steady nerve, and straight aim. But with the bow it is different. Here the mental work to be done is everything. In archery the word aim, in the familiar sense of the word as applied to a rifle, is inapplicable. Experience teaches the practised archer to aim with his mind, as it were. You intuitively feel that you have your bow in the right position to send the arrow flying to the centre of the target. Moreover, you look solely at the "gold" centre of the target, in shooting with a bow, and never at your bow or the arrow, as it lies on your hand with bow arched ready for the final "loose." It is this *feeling* your aim, instead of *seeing* it, that is a peculiarity of the art of archery. This comes only by the familiarity of constant practice. Mr. Maurice Thompson, one of the best American writers on archery, says, in this regard: "Do not attempt to aim. Do not even think of guiding your arrow with your eye. The only way to become a good bow shot is to learn to guide your shaft by feeling—namely, by your sense of direction and distance. Your eyes must be glued, so to speak, on the target. This is one great rule of archery. Any other will lead to slovenly, wild, and irregular shooting."

In no sport you can engage in does the old saying that "practice makes perfect" apply with such force as to archery. Skill in long-range shooting with a bow is only attainable by continuous and persevering practice. There are so many little but important details to be attended to, which habit alone can train one into, that any regular rule is almost inapplicable. It is all very well to put down in your book of instructions that the young archer must do this, that, and the other; but it is practical experience in the field that alone will enable him to over-

come the obstacles he must encounter, with any degree of success. The details to be made familiar with before you can send your first arrow into the target even, are enough to engage all one's attention outside of attaining the degree of mental schooling which results from your learning to shoot straight. To hold your bow firmly with your left hand, as if it were in a vise, is the first letter of the archer's alphabet. The second is to bend your bow to the arrow's head properly, and the third, to "loose" the cord from the finger of your right hand at the right moment. This is the A B C of archery. Then comes the placing of the arrow in position; seeing that it is "nocked" in the right place on the string; that the "cock-feather" is uppermost, and that the tips of your fingers are properly on the string, etc. When the familiarity of constant practice has made "the right form" for all these details a regular habit, then you will be prepared for the mental study of the situation, and then comes "the headwork of archery," so to speak; and just as you are able to excel in this will you become a skilful archer.

How to "stand at ease" while using your bow is quite an important matter. You don't face the target as you do when shooting with a gun, but stand in the position named in the duelling code, with the side of your body toward the target, your face turned so as to look over your left shoulder. Here is an illustration of the correct position.

To stand firm and steady is the object, so as to avoid any varying of the steady position of the left arm when it is extended. At first the novice will naturally find this position an awkward one, but practice will render it familiar. The left arm, too, when extended, and when first called upon to resist the pull of the right arm in bending the bow, will be apt to shake and be unsteady. To avoid this, practise holding out at arm's length a weight equalling that of your bow. Any exercise, too, which will strengthen the muscles of the wrist of your left arm will be found advantageous. This arm is the lever on which you depend for a correct delivery of the arrow. As it is raised or lowered, so will your arrow fly high or low. Also if the arm is bent the power to draw the bow to the arrow's head is lessened. All these little details have to be borne in mind in practice. Not one of them must be forgotten. By this means only can a regular habit—a correct form—be attained. Then comes the matter of the using of the right arm. Here, too, new muscles come into play, especially those which are brought into

action in pulling the bow-string back as far as the length of the arrow admits of. At first it will feel like a very constrained position, and be painful ; but as your arm becomes trained to its new work all that disappears. To ladies who are so accustomed to weak muscles of the chest and arms from their unemployment this new exercise comes hard upon them ; but its advantage repays all the fair ones may suffer from it temporarily. When you have learnt to " pull the string" correctly, you will have to attend to the comparatively simple matter of letting the cord slip from your fingers. Any one practising with a bow, unless the cuticle of his fingers is as thick as that of a day laborer, will have to wear leather finger-tips, and the face of these should be sufficiently soft and pliant to let the cord glide from them easily. In holding the cord, too, there is but one right way, and that is to let the end of your arrow, as it lies on the cord, be between your first and second fingers, the tips of those fingers being held on the cord. To let go the cord at the right time is an important point, a good " loose" being very essential in aiding the correct flight of the arrow.

Stand steady, hold your left arm out straight and firm, look at the " gold " as you bend your bow, and the moment your eye is on the centre of the target and your bow is bent to the arrow's head, loosen your hold on the cord with a quick, easy motion. As the arrow leaves your bow, if all your movements have been correct and in harmony, with the thought in your mind that the arrow ought to go right to the gold, ten to one but it will go there, and just as often as your thought and motion harmoniously correspond.

QUOITING.

THE game of quoits presents a healthy exercise and an enjoyable and frequently exciting sport. The drawback to it is that, like bowling, it exercises but one set of muscles too much when it is indulged in as a regular pastime. Otherwise it is a very desirable addition to the list of out-door games. The ordinary game for youths is played with small quoits, in form as shown in Fig. 1.

Fig. 1.

Fig. 2.

Fig. 3.

These are held in the hand of the player so that their edge may strike the ground first, the method of holding them being as shown in Figs. 2 and 3.

They are tossed so as to strike the ground, as shown in Fig. 4. When tossed so as to fall on the "hob," the quoit should be pitched so as to just pass over the

Fig. 4.

Fig. 5.

Fig. 6.

"hob," as shown in Fig. 5. If tossed so as to strike the "hob," the chances are that it will rebound back or to one side, as shown in Fig. 6.

When the sides have been chosen, the first player stands level with one of the hobs, and taking a step forward with his left foot delivers the quoit by a swinging movement of the arm from behind him to the front. The quoit must fall and remain with its convex side uppermost, either imbedded in the earth or clay, or else lying flat with the concave side on the ground. If it rolls along the ground and then stops, it does not count, unless the cause of its rolling was a collision with some other quoit already delivered, or unless, after having been properly thrown,

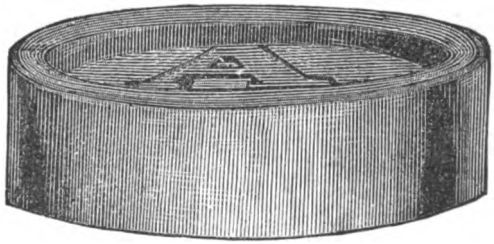
it is knocked out by another afterward played. The proper rule is that each player should play his two quoits in succession, and then be followed by the adversary ; but in a party of four it is usual for each player to have only one quoit. When all the quoits are thrown the score is taken by measuring the distance from the hob to the nearest part of the nearest quoit, and the side which has thrown best scores one or two, according as his one or two quoits are better than any one thrown by the other side. But every "ringer" or quoit, which falls over the hob and remains with the hob inclosed within its ring counts two.

The distance from hob to hob is eighteen yards for large-sized quoits and twenty-one for the small size. The hobs are driven into the clay circle so as to stand out of the ground at an angle of forty-five degrees toward each other, and they must not project out of the ground more than two and a half inches. In the regular match-game-rules for prizes "ringers" do not count any more than they do from being nearest the hob.

SHUFFLEBOARD.

SHUFFLEBOARD is a game somewhat similar to the Scotch winter sport of curling, and it is very popular with Scotchmen in consequence. The game consists of sliding iron weights along the surface of a long board which is sanded so as to facilitate the sliding of the weights. "Points" or "aces" are scored according as the weights are near a certain line. The player who leads endeavors to slide his first weight as near the line—called the deuce line—as possible. If his opponent does not knock this weight off the board, the first player

proceeds to slide his second weight so as to guard the position of the first weight, and so the game goes on until all the weights have been sent down the board, and then the player whose weight is nearest the line counts a point. The appended cut represents a shuffleboard. The bed is thirty feet in length, twenty inches in width, and three and one half inches in height. The surface of the board should be two feet ten inches from the floor, with a gutter, five inches in width, running all the way round to catch the pieces. The line farthest from the end is called the "hog line," but is only used in match games. The "deuce line" is five inches from the end of the board.



The annexed cut represents the exact size of a solid cast-iron shuffleboard weight. Each weight is distinguished by letters of the alphabet, as A, B, C, and D, according to the number of contestants in a match.

THE RULES OF THE GAME.

The following are the rules of the game as played in the United States :

1. The length of the board shall be thirty feet, and the width twenty inches, and three and one half inches in height.

2. The board shall be made of white pine, or white wood.

3. The surface of the board shall be two feet ten inches from the floor, with five-inch gutters all round the board to catch the pieces or weights.

4. Eight round pieces or weights of hard cast iron, marked " A " and " B," to distinguish the opponents, are used, each weighing three quarters of a pound, two and a half inches in diameter, and three quarters of an inch thick.

5. Before commencing to play, the surface of the board should be sprinkled with dry sand.

6. The deuce line shall be five inches from the ends of the board and parallel with them ; all pieces over the deuce line counts two, and if a piece hangs over the end of the board it is called a " ship," and counts three ; when at the end of the round and no piece is in the deuce line, the piece nearest the line shall count one.

7. In a four-handed game one opponent from each side must stand at the end of the board, not changing from one end of the board to the other, as in a regular game, but remain as they started, shoving the pieces alternately ; the winning man at either end always taking the lead.

8. When a piece goes off or rebounds back on the bed of the board, it must be taken off and not counted ; or when a piece stands upright in the gutter against the edge of the board, it must be taken away.

9. When two or more are playing, either one has the right to ask or to look for himself what piece or pieces are ahead on the board.

10. Twenty-one points constitute a regular game.

11. When a piece or pieces of opponents are beyond the deuce line, the one nearest the end of the board shall count.

12. There shall be a line drawn parallel five feet from the ends of the board, to be called the " hog" line, and any piece not played beyond it shall be taken off and not counted, to be used in match games only.

BICYCLING.

BICYCLING has come into vogue in America within the past five or six years as a pedestrian exercise which is bound to increase in popularity in proportion as the roads of the country are improved. Following in the wake of the velocipede furore of a dozen years ago, bicycling has come to stay. It is a most enjoyable exercise for young men of strong physique and with plenty of nerve and courage; but it is not available for any one of the "dude" class of individuals nor for young men of weak constitution, as it tests the powers of endurance of muscular fatigue to a considerable extent, strong limbs and a well-developed chest being among the essential physical qualifications of an expert bicyclist.

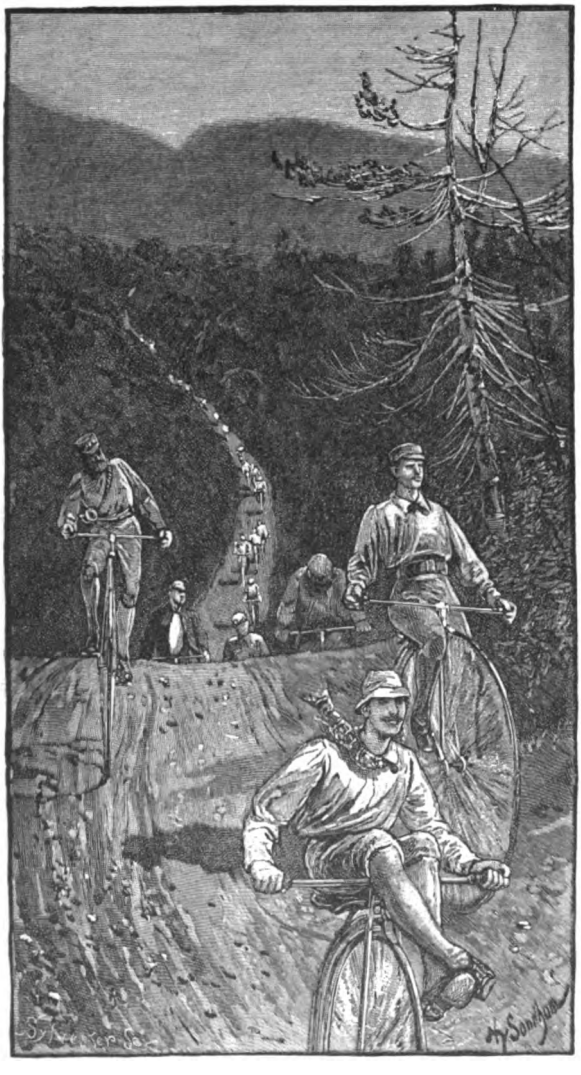
To learn to ride a bicycle is something which cannot be taught from books. An hour's practical test with a machine on the floor of a hall is worth a whole week's study from the best treatise on bicycling at command. The first thing to be attended to is to get a machine to fit you, and the scale by which you are to be guided is as follows:

A rider 4 feet 10 inches requires a driving-wheel of 40 inches.

"	5	"	0	"	"	"	42	"
"	5	"	2	"	"	"	44	"
"	5	"	4	"	"	"	46	"
"	5	"	6	"	"	"	48	"
"	5	"	8	"	"	"	50	"
"	5	"	9	"	"	"	52	"
"	5	"	10	"	"	"	54	"
"	5	"	11	"	"	"	56	"
"	6	"	0	"	"	"	58	"
"	6	"	2	"	"	"	60	"

Mounting a bicycle is no easy task, and yet it is soon acquired by steady practice. It should be tried over and over again, even when you can mount with comparative ease, in order to attain perfect confidence, for that is everything in

bicycle-riding. The fear of falling is the very first thing the novice must learn to overcome. First, taking hold of the handle of the machine, give the bicycle a forward movement; and as you follow it place your left foot on the step, and balancing well lift yourself into your seat, and then place your feet on the pedals.

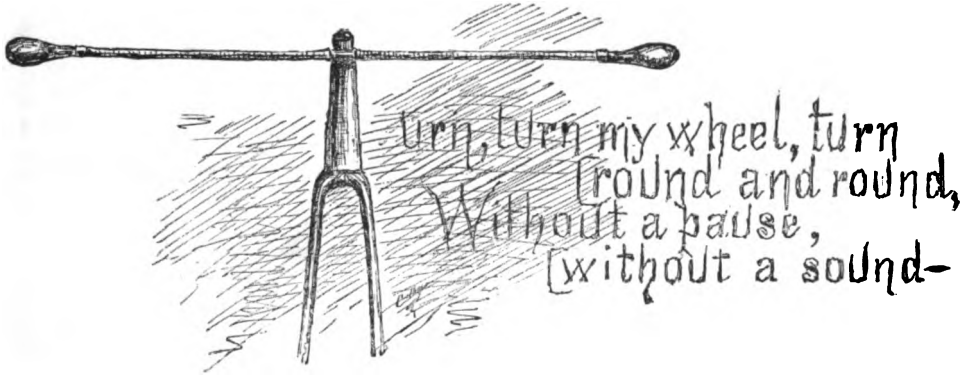


This lesson should be learned in a bicycle hall, and when you are practising mounting let your bicycle be near a friendly wall on the right, as it may save you from painful falls. If you feel yourself falling turn the wheel in the direction of the threatened fall, and if it does not check the toppling over, go down *with the machine;* that is, on the same side as it inclines. By disengaging the leg nearest the ground, and extending it, you will in all probability come down gently on that foot; then disengage the other. *To dismount*, you must let the machine run a bit, and then after a minute swing your right leg back over the backbone of the bicycle, at the same time dropping the left to the ground. This is not an easy feat, and requires steadiness, caution, and skill to dismount nicely. When practised, you can dismount by the step; but we will not recommend this to boys till they are good bicyclists.

Here is a cut showing the mounted rider. It has quite a picturesque look about it.

It is best to begin your riding with a machine of your own, and one which fits

you in every respect; you will then become accustomed to it, and do far better work with it than by learning on half a dozen different machines, one kind at one time and another at another. To acquire a perfect balance is the leading rule in bicycle-riding. It is all in the balance. Some men fall into this naturally, while others need constant practice to attain the art. We might fill pages about the attractive features of bicycling, not to mention the giving advice as to the best machines, etc. But we must be content with this short chapter on the subject. Read *The Wheelman*, a Boston publication, for information on the beauties of bicycling.



ROWING.

WE suppose that every boy who takes to rowing or sailing for amusement wishes to go fast; now, every fast boat is more or less liable to be upset, even with the best and most skilful management; and when a boat is upset, he who can swim laughs at the adventure; he who cannot swim is not only himself in danger, but endangers others, who feel obliged to risk their own lives in order to save his. Therefore, let every one learn to swim before he attempts either to row or sail in a fast boat; he will then be able to enjoy the amusement, and his friends on shore will feel at ease, and not wish to deter him. Having acquired this art, he may safely proceed in learning to row, and with it to learn the general management of a rowing-boat. Boys at school and men at college can often row very well without being *watermen*—that is to say, without understanding how the boat, the oars, the rudder, etc., ought to be fitted, or how to steer or manage a boat in difficulties, or how to row except in a boat and with an oar fitted exactly as it ought to be; but let the beginner not follow this example—let him determine to learn how to detect and correct any fault in the fittings of a boat, and how to row under difficulties. Of course any one can row better in a properly-fitted boat than in one that is not so; but grumbling at the boat and fittings is the sign of a

greenhorn ; a good waterman should be able to row anywhere and anyhow, and at the same time should know how to make the best of a good boat and oars when he has got them. These arts are only to be acquired by rowing in all sorts of boats, by listening to what experienced oarsmen have to say on the subject, by always looking out to pick up something new, and to learn something every day ; and first let the beginner learn the names and use of every part of a boat and of its fittings.

It should be borne in mind that in order to become a "first-rate oar" in the light crank boats now used for racing purposes, early hours, moderate diet, regular and vigorous exercise are imperative requirements, and success is only attainable by great perseverance, toil, and self-denial. A terrible strain upon the muscular system is inseparable from a closely contested boat race, and there is no hope of success except as a result of special training for the task. There is one special compensating result for the arduous character of the work, however, and that is that the preparatory process is a sure preservation from the dissipation incident to youth, for excellence in rowing is utterly incompatible with any form of vicious indulgence.

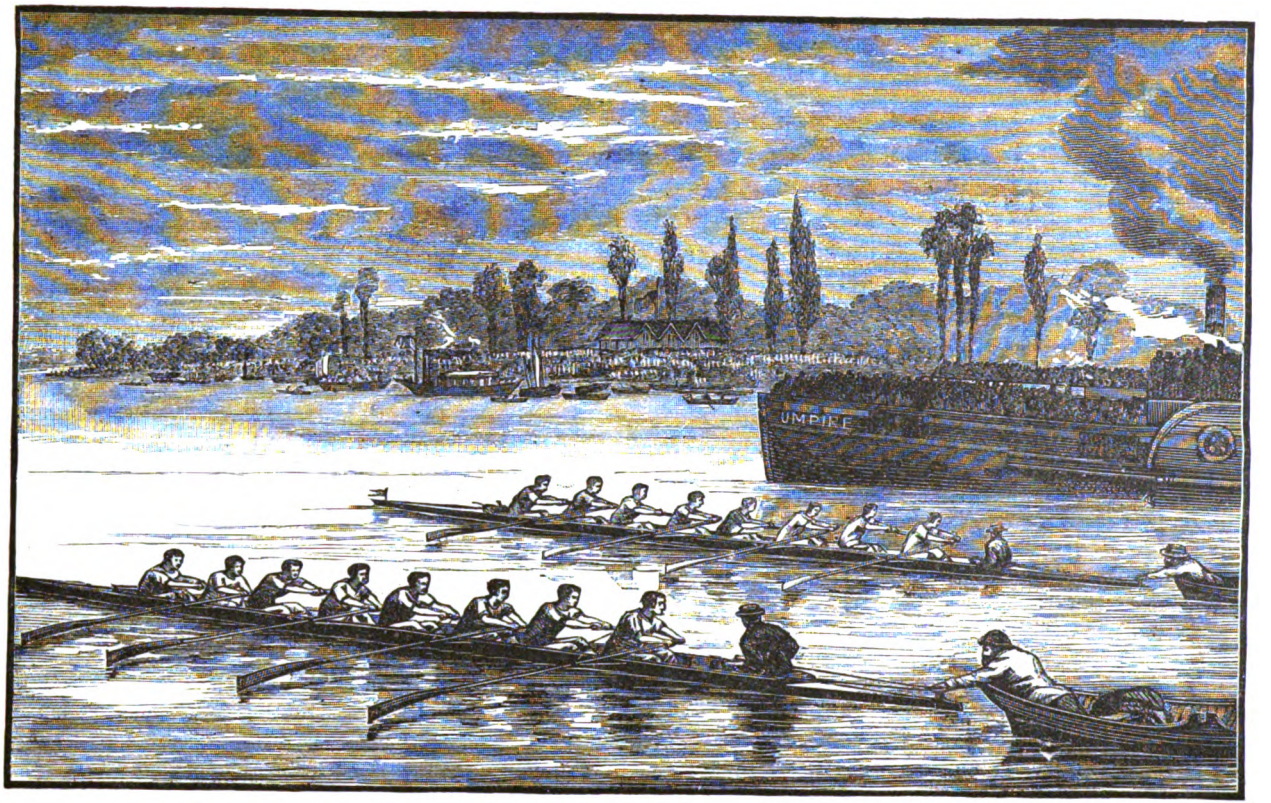
THE COMPONENT PARTS OF BOATS.

Rowing boats consist of the bows ; the stem, or entrance ; the stern, where are the rudder and the lines for steering ; the rowlocks, for giving purchase to the oars ; and the thwarts, or seats. At the bottom are the foot-boards, which are easily removed in order to bail out any water which may leak into the boat. Besides these parts there is a board placed across the boat for the feet of the rower, called a stretcher. The whole boat is composed of one or more planks, called streaks, nailed upon a light oak framework, called the timbers, or ribs ; and the upper streak, upon which the rowlocks are placed, is called the wale-streak. Boats with two rowlocks opposite each other are called sculling boats, and are propelled by a pair of light oars called sculls, the art being called "sculling." When a boat is fitted with a pair of rowlocks not opposite each other, it is called a pair-oared boat. If with two in the middle opposite each other, and two others, one before and the other behind, but not opposite each other, it is called a *randan*. When a boat has four rowlocks, none of which are opposite one another, it is called a four-oared boat, and so on up to ten oars, which is the utmost limit in common use for any kind of boat but the pleasure barge, which sometimes has twenty-four oars, as in the city barges of London. The rowlock nearest the bow is called the bow rowlock, or No. 1 ; the next No. 2, and so on ; and the oars used

in them receive the same number, the one nearest the stern being called the "stroke oar." The rowlocks in river and sea boats are somewhat different in shape, though identical in principle, both consisting of a square space of about the breadth of a man's hand, and both lying on the wale-streak; but in river boats being generally bounded before and behind by a flat piece of oak or ash called, respectively, the thowl-pin and stopper; while in sea boats they are merely common round wooden pins dropped into holes made in the wale-streak, but still receiving the same names. The thowl-pin is for the purpose of pulling the oar against, while the stopper prevents the oar from slipping forward when the rower is pushing it in that direction after the stroke. When the rower rows with an oar in each hand, the oars are called *sculls*, and are shorter; when he uses only one oar, it is called an *oar*, and is about thirteen feet five inches long.

MANAGEMENT OF THE OAR.

The rower should, as far as possible, take some good oarsman for his model, and endeavor to imitate him in every respect, which is the only mode of acquiring a good style. Description is useful in putting the learner in the way of acquiring what is to be taught, but it is not all-sufficient for the purpose. In the first place, the learner should place himself square on the seat, with his feet straight before him, and the toes slightly turned out. The knees may either be kept together or separated considerably, the latter being the better mode, as it allows the body to come more forward over the knees. The feet are to be placed firmly against the stretcher, which is to be let out or shortened, to suit the length of the individual; and one foot may be placed in the strap which is generally attached to the stretcher in modern boats. The oar is then taken in hand, raising it by the handle, and then either at once placing it in the rowlock, or else first dropping it flat on the water, and then raising the handle it may gently be lowered to its place. The hands should both grasp the oar tightly, the thumbs being underneath the handle of the oar, not above it. Sit straight and upright, not lolling over the seat either forward or backward. When leaning forward to the stroke, separate the knees a little, and keep the arms straight, and do not move your hands at all, so that, when the arms are extended, the knuckles will be uppermost. Put the oar into the water *when you have stretched forward as far as you can*, and do this without splashing. Let the blade dip "crisply" and easily into the water. Then throw your shoulders back and pull the hands home close to the body just below the waist, elbows close to the sides. By keeping your hands tightly on the oar and pulling back, you will find the knuckles will naturally come down and



ROWING.

the finger-tips up. Thus by dropping the wrist neatly you will *feather* the oar without all that excessive wrist action which is so wearisome to a novice. Mind you pull hard from start to finish, and if you can continue the pull with the outside hand close to the side, you will get a longer stroke. Bring the oar out of the water smoothly and "cleanly," but do not jerk it up, nor pull in "fits and starts." All rowing should be done regularly, in "time," and no good oarsman will pull himself back with his head in the air. Pull as far back as you can effectively; but if you go too far, you lose "time," and the boat will roll from side to side as you resume your "pull." Rowing is done from the waist; the seat and legs should be firm as possible, else the boat will roll.

The essential points in rowing, are: 1st, To straighten the arms before bending the body forward; 2d, to drop the oar cleanly into the water; 3d, to draw it straight through at the same depth; 4th, to feather neatly, and without bringing the oar out before doing so; 5th, to use the back and shoulders freely, keeping the arms as straight as possible; and 6th, to keep the eyes fixed upon the rower before them, avoiding looking out of the boat, by which means the body is almost sure to swing backward and forward in a straight line.

SCULLING.

It is very essential that a boy should be able to scull neatly, and this is only done by practice. The first thing is to pull so that your sculls shall not "jam" your fingers together, and this can be obviated by the beginner by pulling one hand a trifle behind the other, till, when you lean back, you naturally separate the hands; or, better still, shift *the body* an inch or two to either side, and the hands will clear each other. In beginning the pull, lean well forward, dip both sculls at once and to *the same depth*, and not too deep, in the water. The only difficulty is in the meeting of the hands, and this got over, as explained, the sculler will pull his elbows to his hips and his hands just below the chest. Feather by slightly lowering the wrists (if necessary), and by a quick recovery of the body lean forward with straightened arms. Let arms and body work together like machinery all the time. Jerking will never do. Smoothness and steadiness are essential to the sculler as well as to the rower.

CANOES AND CANOEING.

CANOEING is an amusement that must necessarily involve a considerable amount of danger, and ought to be indulged in by no one who has not become an accomplished swimmer. The sport is comparatively new in this country, the first boats having been built only about ten years ago, when the New York Canoe Club was organized. At that time Macgregor, the great apostle of canoeing, had made his last extended cruise, and English canoeists were numbered by hundreds. The sport grew slowly, however, and it was not until the American Canoe Association was formed at Lake George, in 1880, that it became really popular. At the first Lake George meeting 30 canoes were present; at the second, 60; and at the third, 130; while at least 200 were collected at Stony Lake, near Peterboro, Ont., in 1883. The American Canoe Association has some 400 members in the United States and Canada; and there are besides at least thirty canoe clubs, three of which are Canadian. The whole number of canoeists on this continent was lately estimated to be 3000, but new clubs are forming every season.

No sport has more devoted adherents. Healthy, agreeable, exciting at times, full of novelty and variety, canoeing offers a large range of attractions to its votaries, and it is seldom that one who has once felt its spell recovers from its genial influence.

There are many models and varieties of canoes, but they may all be reduced to two classes: the paddling canoe, of which the Rob Roy is the type, and the sailing canoe, of which the Shadow is perhaps the most generally used in this country.

The cut on the following page presents a fair picture of a paddling or Rob Roy canoe, while the sailing canoe—the Shadow model—is shown in the accompanying cut of a lateen-rigged canoe.

Both carry sails and both are paddled, but the paddling canoe usually—though not always—carries less sail than the sailing canoe, and is more easily paddled, since she is smaller and lighter. Fourteen feet is the length of the great majority of canoes, though Rob Roys of twelve feet and sailing canoes of sixteen are not uncommon. A fourteen-foot Rob Roy ought not to weigh over

CANOEING.

fifty-five pounds, and a fourteen-foot Shadow which weighs over seventy-five pounds is unnecessarily heavy. Canoes are usually built of wood, although cheap canoes can be built of canvas, and certain advantages are claimed for those built of paper.

The true object for which the canoe is built is cruising. Hence she is made so light that she can be carried around obstacles by the canoeist; so strong that she will bear the rough work of running shallow rapids; so seaworthy that she can brave the rough waters of large lakes; so commodious that her owner can sleep on board of her and carry plenty of stores, and so beautiful that every stranger will admire her and be proud to aid the lofty purpose of the canoeist. No canoe which is not fit for cruising is a true canoe. She may be a good sail-boat, or a good paddling machine, but she is not a good canoe.

American canoeists are mostly cruisers, and they have the opportunity to make longer cruises than falls to the lot of English canoeists. Mr. Bishop's cruise from Troy to Florida, and the cruise of Messrs. Neide and Kendall from Lake

George to Florida, by way of the Ohio, the Mississippi, and the Gulf, are the longest canoe cruises on record.

The practical canoeist necessarily wears a uniform suitable for his recreative occupation.

The canoeist must, of course, learn how to paddle and how to sail; but paddling and sailing, to quote the words of an expert, "are only branches of canoeing. He must learn to be a boat-builder, for he may at any time have to repair his own canoe himself. He must learn to be a sailmaker, for he will always be trying to make improvements in the rig of his canoe. He must learn to cook —in which science are included the problems of building a fire with wet wood and of finding provisions in a wilderness. He must learn geography with a minuteness with which only the man can learn who personally explores streams on which no boat, except a canoe, has ever floated. He must learn the art of running rapids and detecting at a glance where the channel through them lies—an art which, more than any other art or any known science, develops decision of character. He must learn that wet and cold and heat and damp are of no consequence, and can even be made sources of delight. And, above all, he must learn to bear with the infirmities of the canoeist who cruises in company with him, and never to shirk his rightful turn of duty in connection with scouring the frying-pan."

The canoeist is at once the captain, pilot, crew, steward, and cook of his little craft all in one. He paddles when not sailing; steers with his feet, trims the sails when not paddling, and, in fact, he is "monarch of all he surveys" from his seat

in the centre of his canoe. It is glorious sport for young men of leisure, from May to September in the Eastern States and Canada, and nearly all the year round in the South.

We have only glanced at canoeing in this chapter, having no space for detailed description.

THOUGHTS OF THE COMING HOLIDAYS

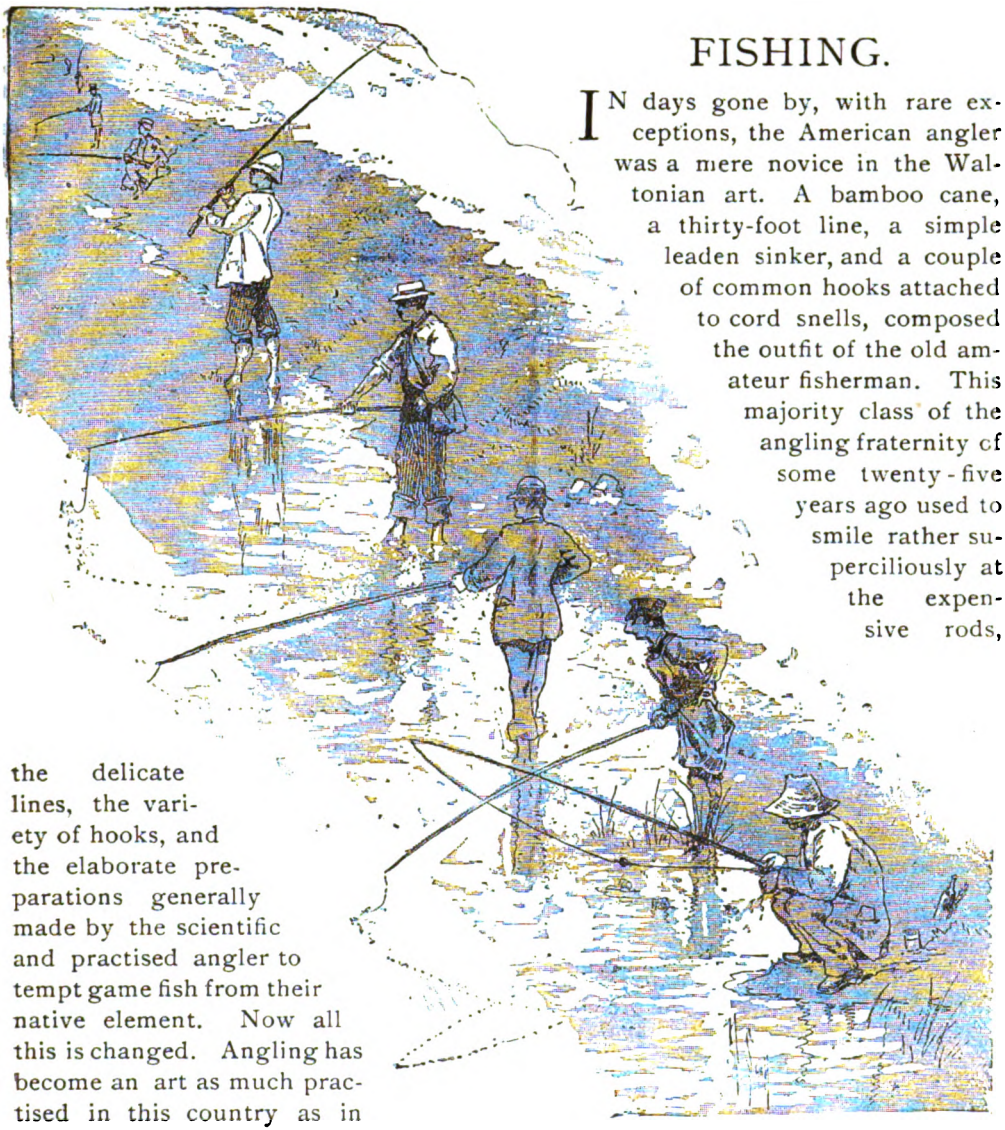
MINIATURE YACHTING.

THE building of miniature yachts, together with the rigging and sailing of them on the park ponds of our large cities, has come to be as favorite a pastime with American boys as it is on the park ponds in London. It affords the most exciting kind of sport to the boys, and in itself is a recreation which presents an ample field for the development of mechanical skill and ingenuity in the construction of the little vessels, besides which it fosters a love of yachting, and it is very instructive in affording information in the building of model yachts and in the method of sailing them. At the Brooklyn Prospect Park the sixty-acre lake is set apart for the use of owners of miniature yachts, and it is surprising how many "old salts" there are, who have for years been to sea in the mercantile marine, and who take interest in these miniature yacht races, teaching the boys how to sail their yachts, besides helping them to construct them. At Conservatory Lake at Central Park, New York, too, these little yachts are allowed to sail. The sport has come from England, where miniature yachting is quite a feature of the sports

of London boys. In fact, the little yacht regattas which take place on the Serpentine Lake in Hyde Park each summer are quite important events. The Royal Model Yacht Club is presided over by the Prince of Wales, and the royal family generally have taken great interest in the proceedings on these occasions. Some of the yachts belonging to this club are valued at £1000, and yet they do not exceed five feet in length. The regattas are sailed for twelve guinea cups, and the events are quite exciting at times. There are over a dozen of these Model Yacht Clubs in London, and the leading club, learning of the establishment of a similar organization in New York not long ago, sent a communication over to New York desiring information looking to an international contest with miniature yachts. The subject may seem a trifling one at a cursory glance, but the influence of these miniature yacht associations in cultivating a taste for nautical knowledge, and especially in giving opportunities for testing new models, is such as to make the organizations worthy of support and encouragement.

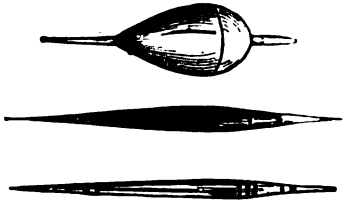
Had we space, we could give a lengthy chapter on the subject of the construction and sailing of miniature yachts.

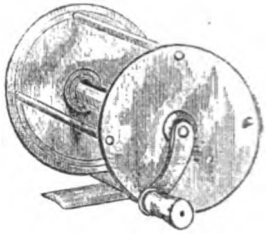
FISHING.

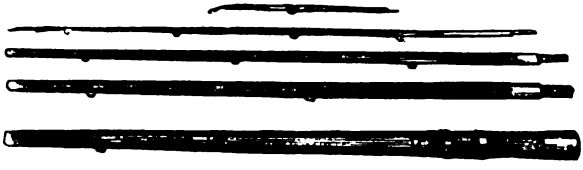


IN days gone by, with rare exceptions, the American angler was a mere novice in the Waltonian art. A bamboo cane, a thirty-foot line, a simple leaden sinker, and a couple of common hooks attached to cord snells, composed the outfit of the old amateur fisherman. This majority class of the angling fraternity of some twenty-five years ago used to smile rather superciliously at the expensive rods, the delicate lines, the variety of hooks, and the elaborate preparations generally made by the scientific and practised angler to tempt game fish from their native element. Now all this is changed. Angling has become an art as much practised in this country as in England. We have our anglers' clubs and our fishermen tourists, who make the sport a speciality. We now also have our regular seasons for the various kinds of game fish, and what was some twenty years ago a boyish sport has become a pastime as popular with the wealthy and cultivated class of American

society as it is in England. Here in America we have an immense advantage in piscatorial resources over every other nation in the world, inasmuch as the extent of our country and its range of climate admits of fishing all the year round. Our ardent anglers can throw their lines for game fish from January to December, in either one State or the other of our great republic. Hence, our facilities for game fishing are greater than in any other land on the face of the globe. Salmon in the Penobscot in Maine, muscalonge in the large lakes, striped bass on the shores of the Atlantic at Newport and other watering-places, and "sheepshead" and "snappers" in the Florida bays, are among the largest of our American game fish, the salmon ranging as high as forty pounds, muscalonge at times reaching a weight of fifty pounds, and the large bass frequently turning the scale at seventy or eighty pounds; while the Southern sheepshead will range in the twenties, and snappers exceed at times that weight. Then to these monsters for line fishing are to be added the angler's pets—the beautiful and palatable brook trout and the river bass—together with the weakfish and the infinite variety of fish for sea-coast anglers; while the lakes provide an abundance of pickerel, black bass, perch, etc. In catching these game fish, rods and tackle of infinite variety are used, from the heavy salmon and bass rod to the delicate, whip-like rod of the trout-fly fisherman. The adjoining cut gives a graphic illustration of a fishing party on the banks of a country lake abounding in sunfish and small perch. The above cuts show the principal materials of a young rodfisherman's turnout.

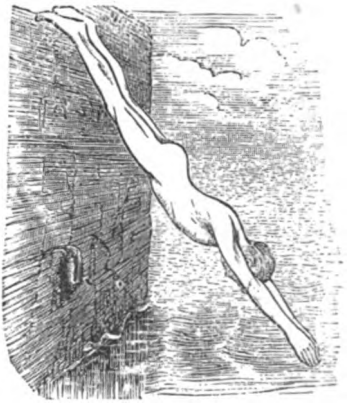






SWIMMING.

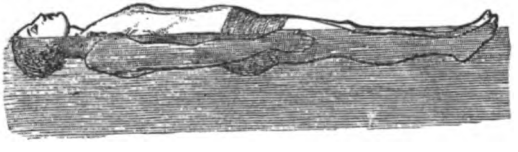
SWIMMING is the most useful of all athletic accomplishments, as by it human life is frequently saved which might have been sacrificed. It is also useful in the development of muscular strength, as well as highly beneficial to the nervous system. The art of swimming is by no means difficult of attainment, and several authors have supplied directions to facilitate its acquisition. Above all things, self-confidence (not rashness leading into danger) is required ; and when this is possessed, all difficulty soon ceases. Dr. Franklin, himself an expert swimmer, recommends that at first a familiarity with the buoyant power of water should be gained ; and to acquire this, he directs the learner, after advancing into the water breast high, to turn round, so as to bring his face to the shore ; he is then to let a white stone fall in the water, which will be seen at the bottom. His object must now be, by diving down with his eyes open, to reach and bring up the stone. He will easily perceive that there is no danger in this experiment, as the water gets shallower, of course, toward the shore, and because, whenever he likes, by depressing his feet, he can raise his head again above water.



The beginner, in this initial experiment—for it is the very first lesson in swimming—will be forcibly struck by the difficulty he experiences in his attempt to get at the stone under water, in consequence of the resistance the water itself offers to his progress. He realizes at once, by actual experiment, that his body will not so readily sink as he imagined ; and this important fact inspires him at once with a degree of confidence at the very outset, which is of itself half the battle. He becomes aware of the great sustaining power of water, and learns how buoyant his body can become in the water by a slight exertion of muscular force. Having thus learned this truth practically, and also the important fact of always

keeping his lungs well expanded with air, he will soon attain a practical knowledge of the other branches of the art.

Should a person accidentally fall into the water, provided he retained his presence of mind, a knowledge of the above facts would save him probably from a "watery grave." The body being but very slightly heavier than the volume of water it displaces, will, with a very slight motion of the hands under water, float. When the chest is thoroughly inflated with air, it is lighter than water, and floats naturally, having half the head above water; so that the person exposed to danger has only to turn upon his back, in order that that half consisting of his face, with the mouth and nostrils, be above the water line. But to float thus upon the water, the greatest care must be taken not to elevate the arms or other parts above its surface; and it is in remembering this caution, that presence of mind in the time of danger confers so much benefit; for in the moment of terror a person thrown into the water almost instinctively stretches out his hands aloft to grasp at some object, thereby depriving himself of a means of proceeding which would frequently



keep him afloat until succor arrived. By elevating any part of the body in this way, we remove it from the support afforded by the water, and thus render sinking inevitable. But although floating in water is sufficient to preserve from immediate danger, this will not alone enable us to swim. To swim does not mean simply to float, but to progress, and we now proceed to show how this is to be learned.

ENTERING THE WATER.

There are certain rules necessary to be observed by those learning to swim, which do not concern the art itself, but only the preparatory condition of the body before entering the water, and these rules are as follows: *Never bathe within an*

hour of eating a meal, either before or after, especially after. If you go into the water with a hungry stomach you withdraw from the digestive functions valuable heat necessary to digest food ; while if you go in too soon after a full meal, digestion is impeded, and still more serious results are likely to follow. *Never enter the water when you feel cold or chilly*, as you need all the heat of your system to produce the reaction from your first dip in the water.

It is a very mistaken notion to enter cold water after a " cooling off " process. It is even worse than going in overheated. A man can jump into cold water while in a perspiration and experience no ill effects from it, provided he comes out of the water before a reaction is prevented. But to enter the water while he is cold, and lacks the natural heat to produce the reaction so essential to health in bathing, is to lose all benefit from the bath.

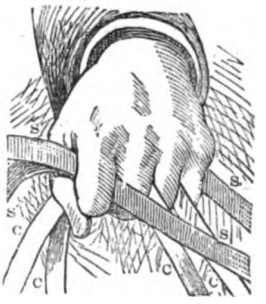
RIDING.

A BOY on horseback is a king on his throne; he feels more than "boy" the moment he gets astride of anything in the shape of a nag. Boys have an instinct for riding, an impulse they cannot resist, like the instinct for eating, breathing, or moving. In his earliest days, in the very "boyhood of being," "Ride a cock horse to Banbury Cross" is a ditty of infinite delight, and long before the days of corduroys the equestrian exercise of "Grandfather's Stick" affords him "joy ineffable." Then comes the noble game of Hippas, or the wooden "Bucephalus," on which he feels greater than Alexander; and last, though very little, yet still not *least*, the "pet Shetland," which adds to the bliss of being mounted a positive progressive locomotion, and the "greater than Alexander" is made greater still. Riding on horseback is generally allowed to be one of the most cheerful and enlivening of all exercises, whether for youth or manhood; and we trust that the following little treatise upon it will prove interesting to every boy who has it in his power, or, at least, can contrive, to mount a nag.

MOUNTING.

In mounting, the rider should place himself rather before the horse's shoulder, and turn his left side to it; he must hold his whip in his left hand, take hold of the centre of the snaffle reins with his right hand, and pass the middle finger of his left hand through them, from before, keeping the back of that hand toward the horse's head. He should next place his left hand on the animal's neck, about a foot from the saddle, with his right hand draw the reins through his left, and

shorten them until he has an equal feeling, with the latter hand, on the horse's neck, and then with his right hand he should throw the end of the reins to the off-side ; with the same hand he must next take a lock of the mane, and twist it round his left thumb, and then close his left hand on the mane and reins. After these movements he takes hold of the left stirrup with his right hand, raises his left foot and puts it in the stirrup, turns his face so as to look across the saddle, places his right hand on the cantle, presses his left knee against the saddle on the girth, and keeps his heels back, so as to prevent his toes touching the horse's side ; he next takes a spring from his right instep, and raises himself in the stirrup, pressing his knees firmly against the saddle, and keeping his heels together, yet slightly drawn back. In this position the body must be upright, and rather supported by his right hand ; from this attitude, he moves his right hand from the cantle to the pommel, passes his right leg over the horse's quarters to the off-side, presses his right knee against the saddle, and his body then comes gently down into it ; his right hand, of course, next quits the saddle, and his left, the mane.



The rider being thus mounted, he should hold his left or bridle hand, the wrist bent outward, opposite to, and at three inches from his body, and drop his right hand by the side of his thigh, place his right foot in the stirrup, unaided by either eye or hand, adjust his clothes, then change the whip from his left hand to his right, and hold it inclining toward the left ear of the horse. The whip should always be carried in the right hand, except when in the act of mounting or dismounting. If a groom attends at mounting, he must not be allowed to touch the reins, but merely hold that part of the bridle which comes down the cheek. In dismounting the movements are precisely the same as in mounting, only reversed.

THE SEAT AND BALANCE.

As the body must always be in a situation to preserve both seat and balance, we shall endeavor to make our instruction upon these heads as explicit as possible. For a firm, correct seat, the thighs, turned inward, should rest flat upon the sides of the saddle without grasping, as the weight of the rider will give sufficient hold without such adventitious aid, which, in fact, only lifts the rider out of his saddle ; the thighs, however, must be kept so firm that they will not roll or move, so as to

disturb the horse or loosen the rider's seat; but if the horse should hesitate to advance, they may then be slightly relaxed. The knees must be kept back, and stretched down so as to throw the thighs somewhat out of the perpendicular, but no hold or gripe should be taken with them, unless the rider has lost all other means of holding on; if the thighs are in their proper position in the saddle, the legs and arms will be turned as they should be—that is, they will be in a line parallel with the rider's body, close to the horse's side, but without touching; they may, however, sometimes give an additional aid to the seat, by a grasp with the calves, and also assist the aids of the hands in like manner; the toes should be raised and the heels depressed, and kept from galling the horse's side. The body should be held quite erect, and the shoulders kept square and thrown back, the chest advanced, and the small of the back bent rather forward. The upper part of the arms must hang perpendicular from the shoulders, close to the hips, and be kept steady yet without rigidity, else they destroy the hand. The hands should be held with the wrists rounded a little outward, about four or five inches apart, in front of the body, the thumbs and knuckles pointing toward each other, and the finger nails to the body.

The balance in riding preserves the body from those inclinations or swervings from side to side, which even the ordinary paces of a horse occasions; it acts and corresponds with every movement of the animal, and therefore enables the rider to sit so firmly, that nothing can shift him from his seat. To explain this very essential part of horsemanship, we will just mention that it is for the rider when his horse is working straight and upright on his legs, to keep his body in an upright position; when the animal breaks into a trot to incline his body a little back; and in the gallop, leap, or any violent action of the horse, generally to keep his body back. When the horse leans or bends, as he does when turning a corner sharply, or galloping round a circle, the rider must incline his body in the same degree, or else he will lose his balance; indeed, the art of balancing consists in implicitly yielding the body to every movement of the horse, and to acquire it properly, the practice on circles is extremely useful, working carefully and equally to both hands. The rider should never take the least help from the reins in order to preserve his equilibrium, for the bridle hand should always be kept fixed, and the reins held at such a length that they may support the horse, but not the rider.

TROTTING.

In trotting, the horse raises two feet at a time—that is, the near fore foot and the off hind foot, and *vice versâ;* thus making only two beats instead of four, as in walking. In the trot there is a leading foot, either the right or left, by which that side is a little more advanced than the other. The leading with either foot is extremely useful; for if a horse unused to altering is obliged, through fatigue or chance, to change the leading leg for that which he is not habituated to, his action will be hard, cramped, and irregular. During the trot the rider must sit close to the saddle, preserving his seat not by the pressure of his knees, but by a good balance of the body, which must be slightly inclined forward. He should neither stand nor rise in his stirrup, but allow his whole figure to act in unison with the motions of the horse; and in order to preserve a proper degree of correspondence and *appui*, he must keep his hands steady and pliant. If the horse trots too fast, the action should be checked by tightening the hold on the reins; if too slow, he must be animated and encouraged to put his foot out boldly. While giving these animations, the rider must support his fore hand up, and then a touch of the fingers, or an animation of the tongue, whip, or legs will have its due effect. In road riding—the proper pace for which is the trot—if the horse trots in a disagreeably rough manner, the rider may ease the jolting by rising slightly in his stirrups; and the quicker the horse trots the easier it is for the rider, as he is elevated not by his own movements, but by the action of the horse. Though this is called rising in the stirrups, they are of no great importance to the rider in holding on; indeed, *no dependence* should be placed in such supports, for many persons who have relied on their footing in the stirrups have been thrown by the horse turning suddenly round or shying. The arms and shoulders must not be jerked up and down through the motion of the body, for great steadiness of hand is required to preserve the due degree of correspondence with the horse's mouth; neither should the legs press his sides, as that would most likely cause him to break into a gallop, which pace he must not be permitted to shift into, as it spoils the beauty of the action to be constantly varying from one pace to the other. As the directions respecting turns, stops, etc., which are inserted under the head of "the walk," hold good with regard to the same movement in the trot, we need not repeat them.

THE CANTER AND GALLOP.

In the canter, which is the most difficult kind of gallop, the horse's feet are raised from and come to the ground, so as to mark a regular quick, sharp time of one, two, three, four. To urge the horse into a canter, the rider should press him with his legs or animate him with his tongue, and at the same time slightly raise his hand, to incite him to lift his fore legs. However, should he be inclined merely to perform a quicker trot, the hands must be kept firm and the animations increased until he moves at the desired pace. The gallop is an extended canter, and in both actions it is immaterial with which leg the horse leads off, provided the hind leg of the same side follows it. In galloping to the right, the horse should lead with the inward or off fore leg, followed by the off hind leg; and in turning to the left, he must lead with the near fore and hind legs. When performed in this manner the action is termed united; but if, on the contrary, he leads off with the off fore and near hind legs, and *vice versâ*, he is considered disunited; and if in galloping either to the right or left he leads with both near or off legs, his action is reckoned false. If the horse strikes off with the wrong leg, false or disunited, the rider should, by shortening the inward rein, and applying his off leg to the horse's side, strive to make him change, and lead with the proper leg. If the animations are not kept up, and the full action is not supported by the hand, the horse will break into a trot; therefore, the moment the action is felt to be declining, it should be immediately restored by the proper animations. The stop in the gallop should be so timed that it may be begun when the horse's fore feet are coming to the ground, which is the beginning of the cadence, and end when the horse brings his hind feet to the exact distance, and so finishes the cadence. It is useless, however, to attempt making a perfect stop, unless the horse is correct in this pace or time of his paces. The double arrest is the stop completed in two cadences of the gallop, instead of one, and therefore is not so distressing either to the horse or his rider. At the first cadence, the body should be thrown gently back, so as to check the horse's movement in some measure, but not entirely; and the finish should be in the second cadence, the rider still keeping his body back.

THE STANDING LEAP.

The movable bar for leaping should not be more than from one to two feet in height at the first, but it may be gradually elevated as the rider perfects himself; however, it should never be very high. The leaps are taken either standing or flying. The former, although practised first, is by far the most difficult to sit; but by being taken slowly and deliberately, it affords the rider time and recollection, and the riding-master an opportunity to render assistance in case of mishaps, and to instruct. As its name implies, this leap is taken from a standing position, without any run before it. When the horse is at the bar, the animations of the hand and leg will incite him to rise, and as he does so, the rider should, to preserve his perpendicular position, allow his body to come rather forward, keep his back in, and his head firm; as the horse springs forward he should slip his breech under him, so as to let his body go readily back, and keep his legs close and body back until the animal's hind legs have come fully to the ground. The rider must press his legs, from the knee, so closely to the horse's sides, that the action of the body will not relax them; the toes should be raised so as to keep the spurs from galling the horse's sides; and, if requisite, they may be turned out a little, to strengthen the hold. The position of the hands also must be particularly attended to; at the first moment of taking the leap, the rider must give the rein to the horse, without reserve; and as the horse's hind feet come to the ground, collect the reins firmly, resume his position, and proceed at a moderate pace. The hands should be kept low, and at the centre of the body; for if otherwise, they confine the horse's head, prevent the rider's body from going easily back, and also throw him forward. If the horse is too much collected, in order to incite him to rise, he will bound over the bar; and if not sufficiently so, he will perhaps not clear it. The animations necessary must be left to the judgment of the rider, as they entirely depend on the temperament of the animal.

THE FLYING LEAP

is much easier than the standing leap, although the movement is quicker. It may be taken from any pace without previously halting; but a moderate pace is the best, as then the horse rises at a proper time, neither too soon nor too late. From ten to fifteen yards is the proper distance for a horse to trot before he takes the

leap ; if he is well trained, he may be allowed to take his own pace to it ; but if he is sluggish, he should be animated with the spur just before his head is turned toward the leap, and pushed into a short, collected gallop. It is quite useless for the rider, when taking this leap, to bring his body forward as the horse raises his fore legs, because the spring from the hind legs being taken instantly afterward, if the horse checked himself, and refused to take the leap, or did not come fair, he might be thrown over the horse's head through the forward position of his body. The rider should therefore hold on firmly by his legs, and keep his hands down. As the horse springs forward, his body will invariably take the proper movement of leaning back, especially if he, at the moment of the spring, slips his breech under him and brings his waist forward.

The horse requires, in this leap, little support from the hands until he comes to the ground, when the aid of the hands assist in supporting him, and in bringing the rider's body upright.

SKATING.

SKATING, in one form or the other, has been known in America since it was introduced in the Northern States and in Canada by the early emigrants; but it is only within the past quarter of a century that it has been the fashionable and popular sport in the North that it now is. A regular furore for the sport set in during the winter of 1858–59, when the New York Central Park lakes were first thrown open for public skating. From that time forth the fashion for skating—starting in the metropolis—extended itself with a constantly widening circle, until it became the fashion in every city in the Union where skating facilities could be had. Indeed, not content with the sport on the ice during the winter months, the inventive art was enlisted to prepare facilities for skating on an ordinary hard floor, when no ice was to be had for the purpose, and roller-skating began to rival the sport on the ice in popularity, until "rinking"—as it was called—obtained such favor in fashionable society as to establish it as one of the permanent recreative institutions of the country, the roller-skates made under the Plimpton patent offering admirable facilities for a most enjoyable form of skating. With this furore for skating came improved facilities in the form of model skates, until the point of perfection was almost reached in the form of the now unrivalled American club skate, which are yearly exported to Europe by the thousand.

What fielding skill is in the games of ball, so is grace of movement in the art of skating—it is the most attractive feature of the sport. A man may be able to accomplish the most difficult of the feats of the fancy skater's programme of movements, and yet, if he be devoid of grace in the accomplishment of his task, he fails lamentably in giving a finish to his otherwise complete performance. Look at yonder skater executing the "grape-vine twist," the "figure threes and eights," the "flying threes," the "spread eagle," and all the other varied move-

ments of the expert's *repertoire* of fancy skating, and see how his arms fly from his body, how ungainly he moves his legs, bends his knees, and twists and turns his body. He accomplishes each figure he attempts, but in what manner does he do it? He cuts the figure on the ice well enough, but what a figure he cuts in doing it? In fact, grace is half the merit of skating, and without it all the skill of execution is but of secondary importance. The skater who does the outside roll with perfect grace of motion really accomplishes more than he who can execute nearly every figure of the Skating Congress programme without it. It is a pleasure to see the one move on the ice. It is annoying to see the other do so much and do it so ungracefully.

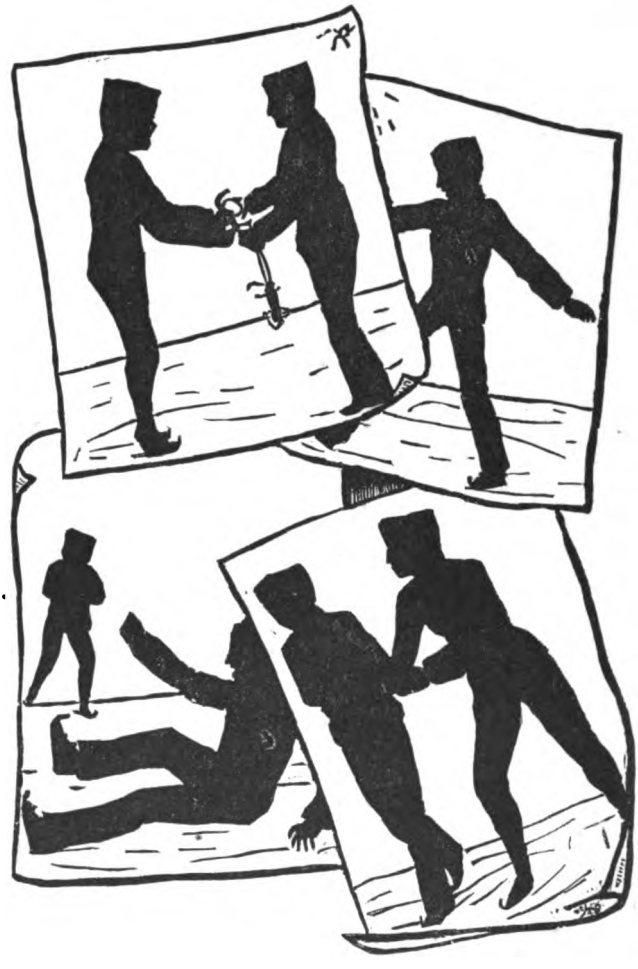
"But what is grace?" says some juvenile reader. As applied to physical things it is a quality which arises from a combination of elegance of form and ease of attitude and motion. As Milton says: "Grace was in all her steps." Grace and rapidity of motion are, in a measure, antagonistic. Graceful movements are made without apparent effort. A graceful position or movement on skates should invariably be natural and devoid of affectation. One of the greatest obstacles to grace of movement on skates is the motion of the arms. The tendency they have to fly off at a tangent, and to make acute angles of themselves greatly interferes with the desire to move gracefully. To make your arms feel at home in a natural position while you are going through your fancy figures, is the first lesson in the art after you have learned to move on skates with confidence.

LEARNING TO SKATE.

In acquiring a practical knowledge of any special art, there is nothing which will aid you so much as confidence in your ability to accomplish what you are about to undertake. Confidence is a great essential in learning to skate. In this respect it is like learning to swim. What the fear of sinking is to the young swimmer, so is the fear of falling to the young skater. Courage and nerve are essential qualifications as a skater. Fear of a fall is a strong barrier to progress in a practical knowledge of the art, and the nerve required to attempt some difficult feat or other involving risks of a severe fall is very necessary.

The first thing to be done after putting on a pair of good-fitting skates for the first time, is to learn to walk with them on the ice. After you have learned to preserve your equilibrium on the ice in this way, and you begin to have *confidence*, you then commence the next step in the art, and that is to learn to strike out. To attain the most rapid success in learning to skate you must advance by slow

degrees. Attempting to do too much at one time is always a drawback to your progress. In the first place, you will find that the effort to balance yourself on the narrow standpoint of the steel runner of your skate necessarily brings into active and rather painful exercise comparatively unused muscles of the ankles and legs. To go on testing the strength or endurance of these in unusual exercise beyond a certain point of fatigue, is to retard rather than advance yourself in the art. The moment the muscles of your ankles or legs begin to feel the effects of the unwonted strain, give them a ten minutes' rest or so. In this way the muscles which are specially brought into play in skating will gradually but surely get trained into doing the work required of them.



After learning to walk well on your skates, the next step to be made is to learn to strike out. In doing this you first learn to propel yourself on the ice on one foot while using the other to push yourself forward. When you can propel yourself on the ice tolerably well with first one foot and then the other, you enter upon the first plain forward movement of the regular skating programme, and begin to strike out in earnest. In accomplishing this second lesson in the rudiments of the art you will see that it is but an extension or variation of the movement of the first lesson—viz., that of

propelling yourself with one foot. While in the first movement one skate is kept sliding on the ice while the other pushes it forward, in the second movement the right foot is sent sliding forward on a half circle while the left is temporarily lifted from the ice, leaving you balancing yourself for a moment on the right foot as you move forward, the left foot next becoming the balance foot while the right is lifted.

As you progress by practice and gain confidence you must extend the length of the strokes, making them regular and with an easy motion, not forgetting grace of movement in the very beginning of your practice. Of course in doing even this little in skating, falls are likely to be frequent, and their frequency is generally in proportion to the degree of confidence the skater possesses and the excitability of his temperament—the cool and collected individual invariably preserving his balance on the ice the best.

The first movements of the novice on skates are made on the inside edge of the skate runner; but this is only peculiar to the A B C work of the art. The fundamental basis of all expert efforts on skates is the movement on the outer edge. This once attained, to any degree of skill, the key to all fancy skating is then at command. The great essential in learning to skate on the "outside edge," or to do the "outer roll," as it is called, is confidence. The very fear that you will fall makes you fall. You must learn this movement on the "nothing venture nothing have" principle. If your skate has a keen edge it is just as safe to lean over on as it is to lean on the inside edge in doing the first movement in striking out.

To attain the outside edge movement successfully and with the least risk of falling, you must try the first steps of the cross roll; by this means you are at once obliged to use the outside edge of the skate. To skate the "cross roll," the skater stands as in learning the outside edge, and starting on the right foot, crosses the left over it. But instead of repeating the movement, and so forming a circle, he immediately crosses the right foot again over the left, and so on. Then, instead of making one large circle, he forms a succession of arcs of circles, by which he is carried forward. The legs should be crossed over each other as far as possible, and the skater should not be content until he can even cross the knees. This is a very pretty movement when neatly done, and one of the most graceful on the ice. The hands must hang quite easily and quietly, and the body carried uprightly without being stiffened.

Let it be a rule, without exception, to keep the knees straight when skating. Nothing looks more clumsy or awkward than a skater who keeps his knees bent. And even if he can cut all the rarest figures, the bent knees destroy their effect, and the skater still remains ungraceful.

FIGURE OF EIGHT.

We now come to the first step in real figure-skating, which is the very quintessence of the art. The first figure learned is generally the 3 or the 8. Some prefer the former, but we find that the latter is the better figure on which to begin. Its appearance when cut is shown in the figure, and it is achieved as follows: The skater makes an entire circle before he crosses his feet. So that, if his right foot starts on the upper circle, his left makes the lower one. N. B.—Always start from the point where the circles cut each other. At first the skater will find some difficulty in getting quite round the circles, but he will soon accomplish that object if he slightly swing the off-leg round toward the toes of the other. In good skating, the course is entirely steered by the foot that is *off* the ice; that which is on it only serving to sustain the skater.

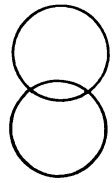


FIGURE OF THREE.

No pains should be spared upon this figure, as it is a most elegant one, and is, besides, the key to all figures. When the 3 is once mastered, other figures become quite easy. The mode of doing it is this: Start on the right foot as if going to make an 8, but do it as gently as possible. But instead of swinging the left foot round so as to make a circle, *let it remain at least a foot behind the right foot.* The consequence of so doing is, that when three fourths of the circle are completed, the off-foot gives a curious sway to the body, and the skater spins round on his right foot, changing at the same time from the outside to the inside edge, and cuts the second half of the 3 backward. When the skater can do this easily with the right foot, he should practise it with the left; and when he can cut the 3 with equal ease with either foot, he should cut two together, as seen in the drawing. Let the reader here refer to the drawing, while we trace the skater through it. He begins with the left-hand 3, starting with his left foot on the outside edge; when he gets to the twist of the 3 he spins round, and finishes the figure (still with the left foot) *on the inside edge backward.*

THE OUTSIDE EDGE BACKWARD.

When the skater has become familiar with the preceding movements, he should turn his attention to the movement backward on the outside edge. A good method of learning this movement is by standing to cut a 3, and immediately after the twist to place the outside edge of the off-foot on the ice, at the same time lifting the other foot. This is soon acquired, and assists the learner in the movement which follows, which is the cross roll backwards.

THE BACK CROSS-ROLL.

Any one who can do the back cross-roll properly may count himself a good skater. There are many who can do all the preceding figures successfully and yet find the back cross-roll quite an obstacle in the way of further progress. One cause of failure is that too great an impetus is given to the body at the start; indeed, it may be accepted as a rule in all figure-skating, that the best skaters use the least force. A really good skater will continue to execute figures for an hour at a time, and none but a very practical eye can tell by what force he is impelled. In fact, the position of the head is the great secret in these delicate manœuvres; the difference of an inch in its attitude making just the difference between a large or a small circle.

In learning the back cross-roll, the skater need not start with any impetus at all. Let him merely stand still, place the left outside edge well into the ice, lean slightly upon that side, and gently swing the other foot round until it has crossed the left foot and is planted with its outside edge on the ice. The left foot is then crossed behind the right, and it will be found that the mere swing of the foot and leg is sufficiently powerful to urge the skater backward. The greatest care should be taken to avoid too great an impetus at starting, and in a short time the skater will find himself able to glide over the ice in this manner with perfect ease.

We append the special programme of the Vienna Amateur Skating Tourney of January, 1882—which is based on the American Skating Congress programme—as the regular list of skating movements to be acquired, in order to enter for competition in any special trial of skill in figure-skating.

The following figures were executed by each competitor:

1. Outside edge roll forward. Right and left. 2. Cross-roll outside forward. Right and left. 3. Inside edge roll forward. Right and left. 4. Outside edge roll backward. Right and left. 5. Cross-roll outside backward. Right and left. 6. Inside edge roll backward. Right and left.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

7. Figure "three:" Starting on the outside edge forward with turn to the inside edge backward. Right and left.

8. Figure "three:" *a*) Starting on the right outside edge forward with turn to the inside edge backward—and starting on the left inside edge backward with turn to the outside edge forward.

No. 6.

b) The same, starting on the left.

9. Figure "three:" *a*) Starting on the right inside edge forward with turn to the outside edge backward—and starting on the left outside edge backward with turn to the inside edge forward.

No. 7.

b) The same, starting on the left.

No. 10.

10. Figure "double three" (half double). Starting on the outside edge forward with turn to the inside edge backward and turn to the outside edge forward. Right and left.

11. Figure "double three" (half double). Starting on the inside edge forward with turn to the outside edge backward and turn to the inside edge forward. Right and left.

12. Figure "double three" (half double). Starting on the outside edge backward with turn to the inside edge forward and turn to the outside edge backward. Right and left.

13. Figure "double three" (half double). Starting on the inside edge backward with turn to the outside edge forward and turn to the inside edge backward. Right and left.

No. 14.

14. Figure "loop." Outside forward loop. Right and left.
15. " " Inside forward loop. " " "
16. " " Outside backward loop. " " "
17. " " Inside backward loop. " " "
18. Figure "eight" on one foot forward :

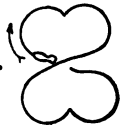
No. 18.

a) Starting on the right outside edge, changing to the inside edge—and starting on the left inside edge changing to the outside edge.

b) The same, starting on the left.

19. Figure "eight" on one foot backward, according to Fig. 18 *a* and *b*.
20. Figure "three serpentine three" on one foot forward :

No. 20.



a) Starting on the right outside edge forward with turn to the inside edge backward, changing to outside edge backward with turn to the inside edge forward—and starting on the left inside edge forward with turn to the outside edge backward, changing to the inside edge backward with turn to the outside edge forward.

b) The same, starting on the left.

21. Figure "three serpentine three" on one foot backward according to Fig 20 *a* and *b*.
22. Figure "loop serpentine loop" on one foot forward :

No. 22.

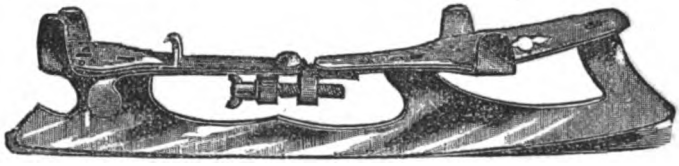
a) Starting on the right outside loop changing to the inside loop—and starting on the left inside loop changing to the outside loop.

b) The same starting on the left.

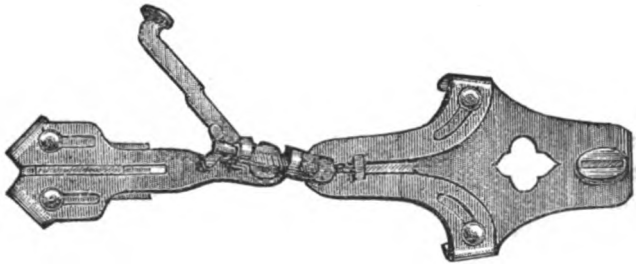
23. Figure "loop serpentine loop" on one foot backward, according to Fig. 22 *a* and *b*.

THE MODEL SKATE.

The following cuts represent the form and mechanism of the American club skate.

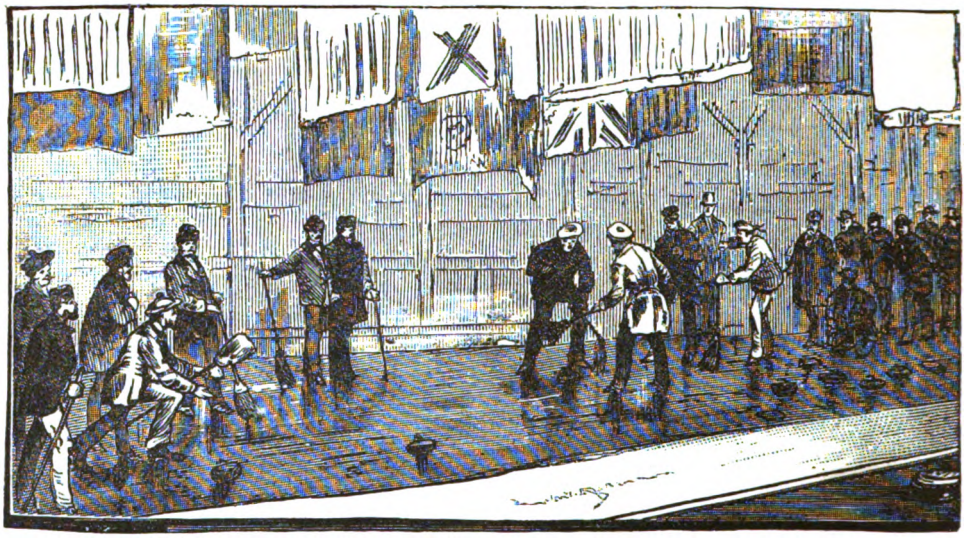


The above is the form of the skate as it is in position.



The above cut shows the mechanism of the clamps which fasten the skate to the sole of the boot.

To fasten the American club skate to the boot, throw the lever forward and adjust the clamps to the width of the sole and heel by turning the thumb screw. Do not adjust too tight. If you cannot bring the lever in position by a firm pressure of the thumb, you have the adjustment too tight.



CURLING.

THE national winter sport of Scotland is curling, and from time immemorial has this exciting game been enjoyed, alike by the Lowland merchant and the Highland chieftain, on the surface of the frozen lochs of "Auld Scotia;" and of all the national sports of our adopted citizens which they enjoy in this country, not one more forcibly reminds them of their boyhood's days "at hame," or bears with its memories such pleasant reminiscences of "Auld Lang Syne," as the Scottish game of curling. Some ten years ago curling in America was almost exclusively practised by Scotchmen; but of late years it has attained widespread popularity with Americans, and now our "Yankee curlers" are beginning to vie with the veterans of our Scotch curling clubs in trials of skill at the game; one of the most attractive of the annual curling events of the great metropolis of America being the grand match between Scotch and American curlers.

Curling is very similar to quoiting, the principle being the same. In the game of quoits the object is to *throw* the quoit as near as possible to a point called the "hub." In curling it is to slide the curling stone as near as possible to the centre of a circle called the "tee."

To play the game, a field of strong, smooth ice is required about fifty yards in length and some ten yards wide. On this the lines of the "rink" are laid out.

The length of a rink is forty-two yards, and at each end two circles of a radius of seven feet are marked off at the distance of thirty-eight yards apart, and the cen-

tre of these circles is called the "tee," and the object of the players of each party is to slide the curling stone within this circle as near the "tee" as possible. There are four players on each side, making eight players to each rink, and each player plays two stones alternately with his opponent; and if all the eight stones of one side are sent within the circle, and none of those of the opposite party, then the former score eight shots for the "end"—the end in question being equivalent to an inning in cricket or baseball. Should one of the stones of the opposite party, however, be within the circle, and also be the second stone nearest the "tee," then the party having the stone nearest the "tee" count one only, even though all the eight stones of their side are in the circle.

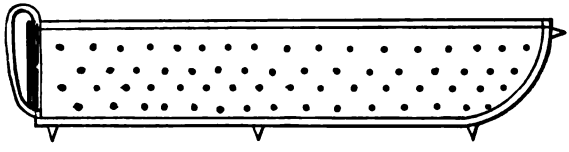
On page 190 will be seen the diagram of a curling rink as required by the rules of the American National Curling Association.

CURLING STONES.

The stones used in curling are circular blocks of Scotch granite, rounded on the sides, and having an iron bolt through the centre, on which is screwed the handle in such a way as to admit of the upper part of the stone being made the lower part by changing the position of the bolt. They are polished so as to glide over the ice easily, the under part of the stone being smoother than the upper, the latter being used for very keen ice. The stones weigh from thirty to fifty pounds regulation weight, and measure thirty-six inches in circumference, that being the limit, though they may be made smaller. The heavier the stone the more polished its surface needs to be; and the best quality of granite for the purpose is that which admits of the finest polish. In Canada some of the clubs use iron as the material instead of stone, as the severe cold at times makes the granite too brittle. These irons are heavier than the stones, as their surface is necessarily smoother, but they must not exceed seventy pounds in weight. Curling stones suitable for boys' clubs weigh from fifteen to twenty-five pounds.

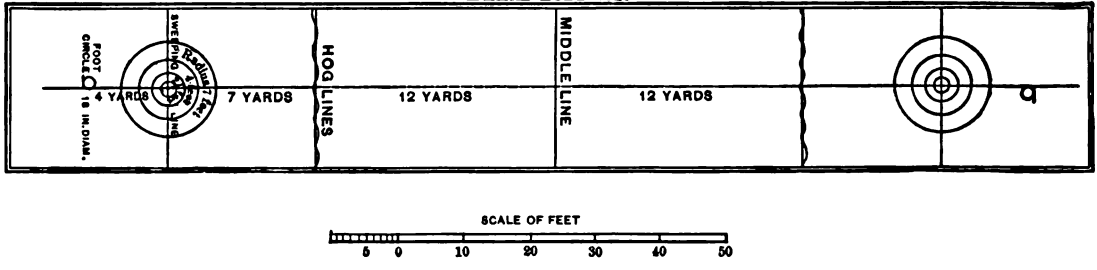
THE CRAMPETS.

The ' crampets" are two frameworks of sheet-iron, with holes punctured in the iron in such a way as to make a foothold for the curler when standing ready to slide the curling stone down the rink. They are from three to four feet in length, and about eight inches wide. They should be galvanized to prevent rusting. The form is as follows.



Supposing the rink to be in readiness for commencing a match, the players and captains—technically called skips—chosen, and their order of playing appointed. Side No. 1, having won the toss, begins play by sending player A to "cast the first stone." The skip, having taken his position at the end, directs the player to "draw" in to a certain spot within the circle—that is, to slide his stone as close to the place pointed out as possible. Player A, of side No. 2, now takes

Diagram to be Drawn on the Ice Previous to Playing, and Referred to Throughout the Rules as "THE RINK."



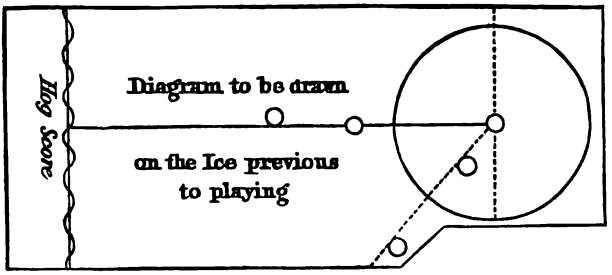
his position, and the skip of his party, taking his stand at the end, directs A No. 2 to strike his adversary's stone out of the circle, and in such a manner as to leave his own inside the circle; as he fails to do this, A No. 1 takes his place to play his second stone, and by the direction of the skip tries to send it so as to rest on the line directly in front of his first stone lying within the circle, thereby "guarding" the "winner" from being struck out of the circle by the players to follow. The

object of side No. 2 now is first to remove this guard, and having done that, to send the stone lying within the circle outside of it, leaving the stone striking it out within ; and if succeeding in this to guard the stone in question ; the stone nearest the " tee," after all the stones of each side have been played, giving one count to the side to which it belongs.

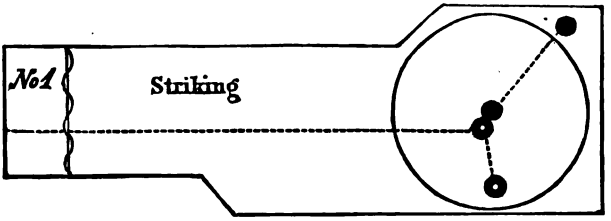
It will be readily seen that in the course of a game like this an ample field is afforded for a display of a great deal of strategic skill, and as a matter of course the captain of each side has his hands full of business in directing his players how to send their stones to the circle and in outmanœuvring his adversary.

PLAYING THE POINTS.

The beauty of the art of curling lies in excelling in playing what are technically called the " points" of the game. These are *striking*, *inwicking*, *drawing*, *guarding*, *chap and lie*, *wick and curl in*, *raising*, *chipping the winner*, *and outwicking*. The following diagrams fully illustrate each " point."

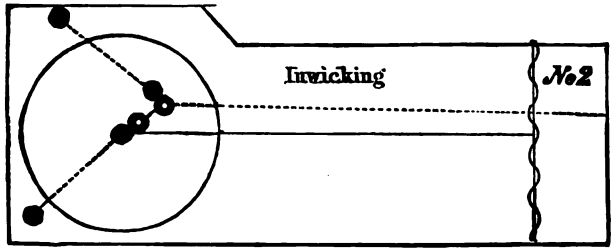


The first diagram is that showing the lines and circles—large and small—which are to be drawn on the ice before the contest for the point medal begins.

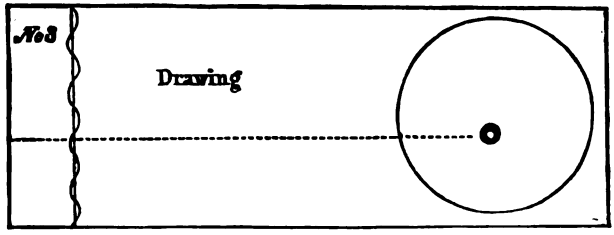


In *striking*, a stone is placed on the " tee"—the centre of the circle—and this the player has to strike out of the circle in order to score the point.

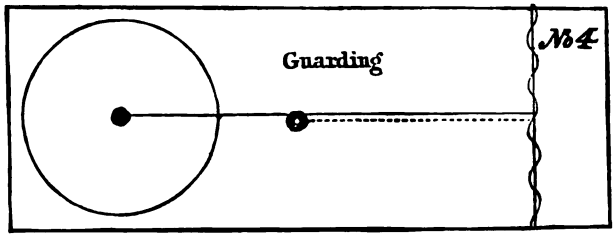
In *inwicking*, one stone is placed upon the "tee" and another is located with its inner edge two feet distant from the "tee" and its fore edge on a line drawn from the "tee" at an angle of forty-five with the central line. The object of the player is to hit the latter stone and carom on to that on the "tee," moving both stones.



In *drawing*, the object of the player is simply to cause his stone to lie within the circle. *Drawing* is the first shot made in the game.

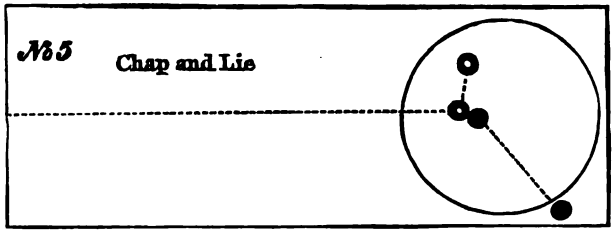


In *guarding*, the object of the player is to place his stone in such a position in front of the stone on the "tee" as to guard it from the stones of the players of the other side.

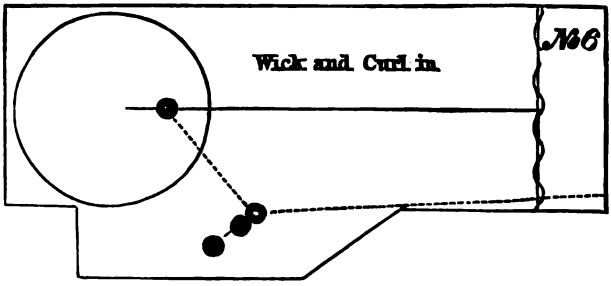


Guarding, like *drawing*, requires very careful play, and it requires practice to excel in it.

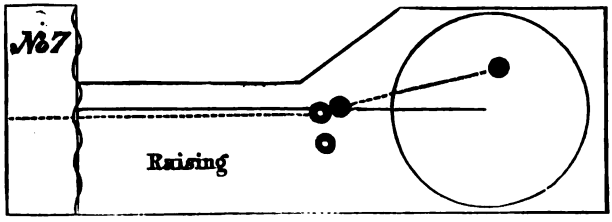
In *chap and lie*, the object of the player is to strike the stone—lying on the "tee"—out of the circle, at the same time leaving his own stone remaining inside the circle.



In *wick and curl in*, a stone is placed with its inner edge seven feet distant from the "tee," and its fore edge on a line making an angle of forty-five degrees with the central line, the object of the player being to cause his stone to strike the stone outside the circle and rest within the circle.



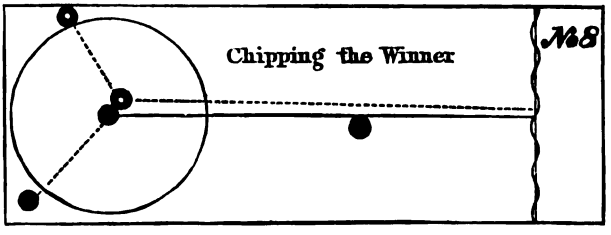
Both of the above shots require not only a careful calculation of force in the delivery of the stone, but also in measuring the distance, and in being accurate in aim.



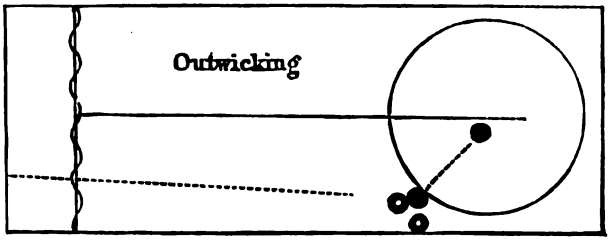
In *raising*, the object of the player is to hit a stone, which is placed with its

centre on the central line and its inner edge seven feet distant from the "tee," into the circle.

In *chipping the winner*, one stone is placed on the "tee," and another with its inner edge ten feet distant, just touching the central line and half guarding the stone on the "tee." The object of the player is to pass this guard and perceptibly move the stone on the "tee." In playing this shot a bias has to be imparted to the stone or what is called the "out turn," so that after the stone passes the guard closely it may curl in on the inner stone.



In *outwicking*, a stone is placed with its inner edge four feet distant from the "tee," and its centre on a line making an angle of forty-five degrees with the central line. The object of the player is to strike this stone so that it shall lie within the circle.



Aim and distance have to be carefully calculated in making this shot.

The rules in point-medal matches are as follows :

1. Each competitor shall draw lots for the rotation of play, and keep that order throughout. He shall use two stones—unless the majority of the contestants prefer one stone—and shall play them one after the other. He shall not during the competition change the side of the stone, nor the stone itself, unless it be broken.

2. Every competitor must play four shots at each of the eight "points" of the game.

3. Each successful shot shall count *one*, whatever be the point played at. No stone shall be considered *within* or *without* the circle unless it clear it ; and every stone is held as resting *on* the central line which does not completely clear it—in every case as ascertained by a square.

4. In the event of two or more competitors gaining the same aggregate number of shots, they shall play four shots at *outwicking*, where a stone placed with its inner edge four feet distant from the "tee," and its centre on a line making an angle of forty-five degrees with the central line, is to be so struck as to lie within the circle. If the competition cannot be decided by these shots, the umpire may order two to be played at one or more of the preceding points.

THE RULES OF THE GAME.

THE RINK AND ITS DIMENSIONS.

1. The length of the rink played shall be forty-two yards. The "tees" shall be put down thirty-eight yards apart. In a continued straight line with the "tees," and four yards distant from each, a circle eighteen inches in diameter shall be drawn on the left-hand side of said line (looking in the direction to be played), and its edge just touching it. Within this circle, whether standing on the ice, or on any rest, support, or abutment whatsoever, permitted by the rules, each player, when playing his stone, shall place his right foot on the right-hand side and his left foot on the left-hand side of the central line. (The circle to be on the opposite side of the line if the player is left-handed.) When a hack, or hatch, in the ice is used, it must be behind the circle above described, and not of greater length than fourteen inches, measuring from the central line.

A circle of seven feet radius to be described from each "tee" as a centre, and no stone to count which is wholly without this circle.

The hog score to be distant from each "tee" one sixth part of the length of the whole rink played. Every stone to be a hog which does not clear a square placed upon this score ; but no stone to be considered a hog which has struck another stone lying over the hog score.

A line shall be drawn on the ice at right angles to the rink, half way between the "tees," which shall be called the "middle line." In no case shall the rink played be less than thirty-two yards.

So soon as the rink is marked off, and before beginning to play, the terms of the match or game must be distinctly stated and fixed by the skips, if they have not been previously arranged. These terms may either be that the parties shall play for a specified time, or a game of a certain number of shots. Though the terms have been previously fixed, they should be repeated.

PLAYERS TO A RINK.

2. Every rink to be composed of four players a side, each with two curling-stones, unless otherwise mutually agreed upon. Before commencing the game, each skip (viz. leader of the party) shall state to the opposing skip the rotation in which his men are to play, and the rotation, so fixed, is not to be changed during the game. Each pair of players shall play one stone alternately with his opponent, until he has played both.

THE SKIPS TO TOSS FOR THE LEAD.

3. The two skips opposing each other shall settle by lot, or by any other way they may agree upon, which party shall lead, after which the winning party of the last end shall lead.

THE SIZE, SHAPE, AND WEIGHT OF THE STONES.

4. All curling-stones shall be of circular shape. No stone shall be of greater weight than fifty pounds imperial, nor less than thirty pounds ; nor of greater circumference than thirty-six inches ; nor of less height than one eighth part of its greatest circumference.

No stone, or side of a stone, shall be changed after a game has been commenced, nor during its continuence, unless it happens to be broken, and then the largest fragment is to count, without any necessity for playing with it more. If the played stone rolls and stops on its side or top, it shall not be counted, but put off the ice. Should the handle quit the stone in the delivery, the player must keep hold of it, otherwise he shall not be entitled to replay his shot.

POSITIONS OF THE PLAYERS.

5. Each party, before beginning to play, and during the course of each end, are to be arranged along the sides of the rink, anywhere between the middle line and the "tee" which their skip may direct ; but no party—except when sweeping according to rule—shall go upon the middle of the rink, nor cross it under any pretense whatever. The skips alone are allowed to stand at or about the "tee," as their turn requires.

PLAYING OUT OF TURN.

6. If a player plays out of turn, the stone so played may be stopped in its progress and returned to the player. If the mistake shall not be discovered until the stone is again at rest, the opposite party shall have the option to add one to their score, and the game shall then proceed in its original rotation, or the end shall be declared null and void.

THE SWEEPING DEPARTMENT.

7. The sweeping department shall be under the exclusive direction and control of the skips. The player's party shall be allowed to sweep when the stone has passed the middle line, and until it reaches the "tee," and the adverse party when it has passed the "tee." The sweeping should always be to a side, or across the rink ; and no sweepings to be moved forward and left in front of a running stone, so as to stop or obstruct its course.

NO STONE TO BE OBSTRUCTED.

8. If, in sweeping or otherwise, a running stone be interfered with or obstructed by any of the party to which it belongs, it shall be put off the ice ; if by any of the adverse party, it shall he placed where the skip of the party to which it belongs may direct. If marred by any other means, the player shall replay his stone. Should any played stone be accidentally displaced before the last stone is played and at rest, by any of the party who are then lying the shot, they shall forfeit the end ; if by any of the losing party at that end, who have the stone yet to play, they shall be prevented from playing that stone, and have one shot deducted from their score. The number of shots to be counted at said end by the winners to be decided by a majority of the players, the offender not having a vote.

EVERY PLAYER TO HAVE HIS BROOM.

9. Every player to come provided with a broom ; to be ready to play when his turn comes, and not to take more than a reasonable time to play his stone. Should he accidentally play a wrong stone, any of the players may stop it while running ; but, if not stopped until it is again at rest, it shall be replaced by the one which he ought to have played.

MEASURING SHOTS.

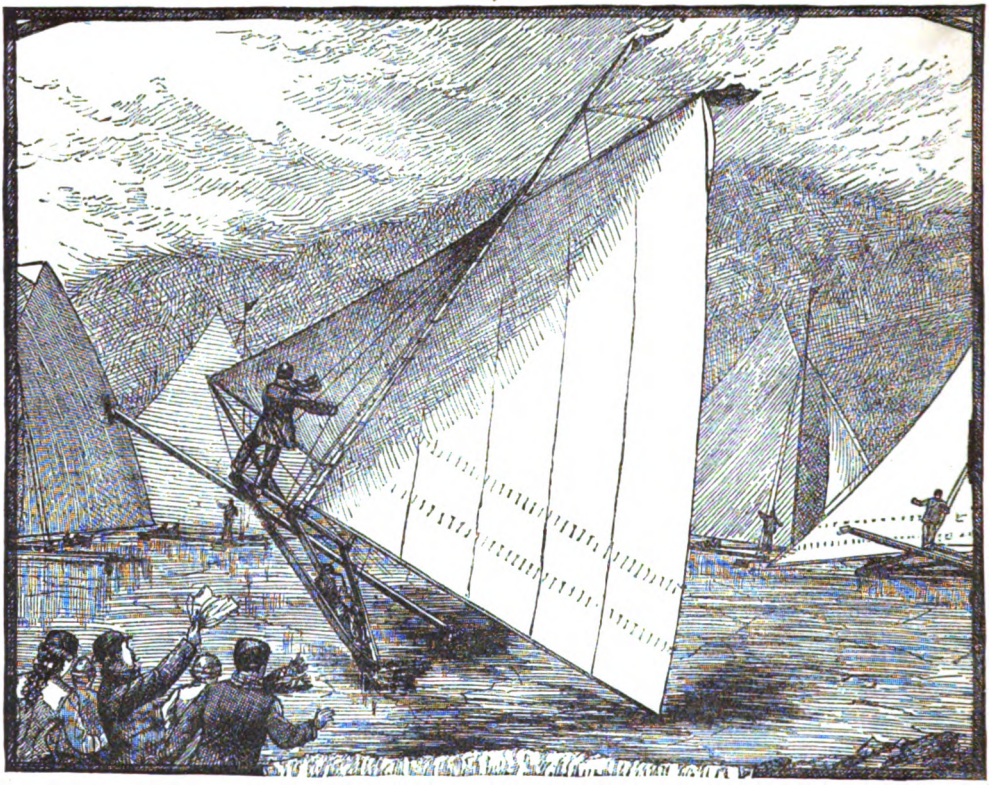
10. No measuring of shots allowed previous to the termination of the end. Disputed shots to be determined by the skips ; or, if they disagree, by the umpire ; or, when there is no umpire, by some neutral person mutually chosen by them, whose decision shall be final. All measurements to be taken from the centre of the "tee" to that part of the stone which is nearest to it. No stone shall be considered within or without the circle unless it clears it ; and every stone shall be held as resting on a line which does not completely clear it. In every case this is to be determined by placing a "square" on the ice, at that part of the circle or line in dispute.

THE SKIP THE SOLE DIRECTOR.

11. Each skip shall have the exclusive regulation and direction of the game for his party, and may play in what part of it he pleases ; but, having chosen his place in the beginning, he must retain it until the end of the game. The players may give their advice, but cannot control their director ; nor are they, upon any pretext, to address themselves to the person about to play. Each skip, when his own turn to play comes, shall name one of his party to take charge for him. Every player to follow implicity the direction given him. If any player shall improperly speak to, taunt, or interrupt another, while in the act of delivering his stone, one shot shall be added to the score of the party so interrupted, and the end shall proceed as before.

CHANGING A RINK.

12. If, from any change of weather, after a game has been commenced, or from any other reasonable cause whatsoever, one party shall desire to shorten the rink, or to change to another one, if the two skips cannot agree upon the change, the umpire for the occasion shall be called, and he shall, after seeing one end played, determine whether the rink shall be shortened, and how much, and whether it shall be changed, and his determination shall be final and binding on all parties. Should there be no umpire appointed for the occasion, or should he be otherwise engaged, the two skips may call in any curler unconnected with the disputing parties, whose services can be most readily obtained, and, subject to the same conditions, his powers shall be equally extensive to those of the umpire. The umpire, in a match, shall have power, in the event of the ice being, in his opinion, unfit for the continuance of the match, to stop the match, in which case the contest must be commenced anew, on some future occasion, according to the rules of the National Club.



ICE-BOATING.

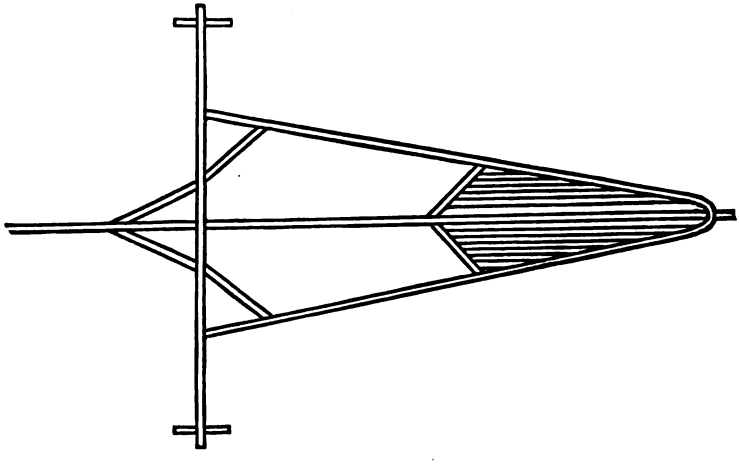
ICE-YACHTS are strictly an American production, for only in America are there any racing ice-yachts or clubs for ice-yachting. Throughout the Northern States and on the Canada lakes ice-yachting is enjoyed during the winter to a more or less extent; but it is on the Hudson River that the sport has reached the point of its highest development. The principal racing course on the Hudson is between Poughkeepsie and Newburg, and the leading ice-yacht clubs of the country are the Poughkeepsie and New Hamburg clubs. To these is to be added the Shrewsbury Club, which has its course on the Shrewsbury River on the Jersey coast, not far from Long Branch. The oldest of these three clubs was organized in 1861, since which year there have been championship contests on the river every favorable season. The Poughkeepsie Club's ice-yacht fleet numbers over twenty yachts, some of them finished in very expensive style. The regular

course of this club is from Poughkeepsie to New Hamburg and return. The distance to be sailed is twenty-four miles with the wind "dead on end" one way, or half that distance with the wind west. The racing yachts of these clubs run away from the fastest express trains of the Hudson River Railroad. The yacht Whiz of the New Hamburg Club some years since ran *nine miles in eight minutes!*

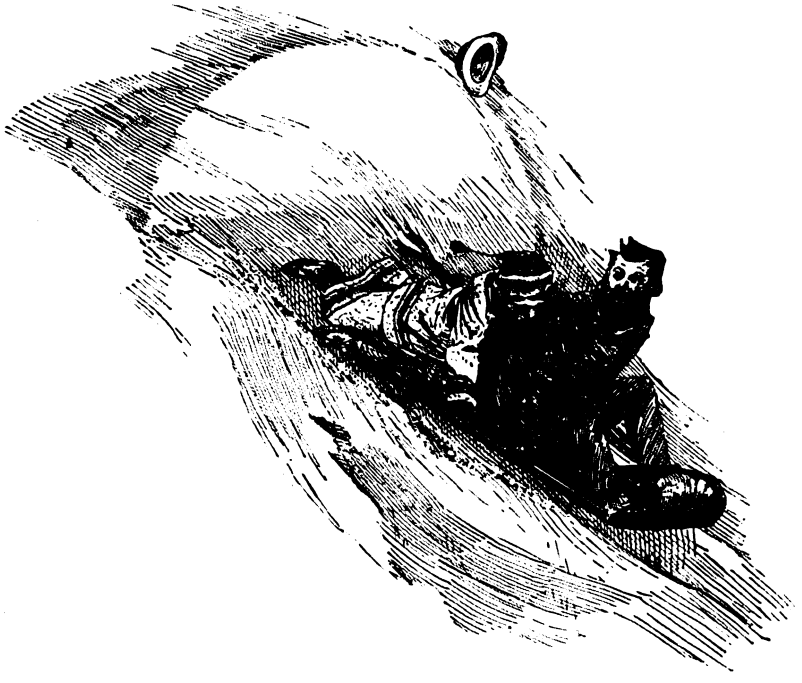
The model yacht of the Poughkeepsie Club fleet is Commodore John A. Roosevelt's Icicle, the largest and finest ice-yacht in the world. From end of main boom to the tip of her bowsprit she is sixty-eight feet in length. The width between her runners is twenty-nine feet, and she carries 1070 square feet of canvas. She has a frame oval in form, and in this respect differs from all the other yachts. She has been known to run a mile in forty-eight seconds.

An ice-yacht close-hauled sails nearer to the wind than any water-yacht. With wind abeam, the speed is twice that of the wind itself; going free it is nearly four times. It is a peculiarity of the ice-yacht that the sheets are always flattened aft, whether by the wind or going free, and both mainsail and jib draw. In running free, if dead before the wind, an ice-yacht would soon run out of it, and therefore she has to keep her sails at an angle to the wind by running across and with it. In other words, she beats to leeward. Thus, with a wind blowing down the river and a yacht scudding before it, her sheets would be flat aft, and she would cross from one side to the other alternately, jibing her mainsail over as she did so. To bring an ice-boat to anchor, the jib has to be lowered and the helm put "hard up" or "hard down." To stop the boat temporarily you only have to bring her up in the wind without going far enough over to tack.

The appended diagram shows the framework of an ordinary ice-boat.



The hull of an ice-boat is a mere skeleton, consisting of two side timbers, a keelson, and a cross-piece triangular in shape, the base much shorter than the sides. On each side of the base the runner plank projects several feet. On these extensions the runners are fastened, and at the stern the runner by which the boat is steered is placed. The cockpit is not over four inches deep, and it is calculated —in racing yachts—to hold but two persons. Hull, spars, and canvas have to be made of the best materials. The standing rigging is of the best charcoal wire, the bowsprit strands of Bessemer steel, and the canvas extra heavy. The sails have a low hoist, and the gaff at the mainsail is much shorter than on a water-yacht. Topsails are never used. The runners are of hard wood, sharp shod with bar steel, with the edge touching the ice, the forward runners being longer than the rudder runner.



TOBOGGANING.

TOBOGGANING, like lacrosse, is a sport peculiar to Canada. It is the American winter sport of coasting brought to perfection. The "toboggan" is a light flat sleigh, used by the Canadian aborigines to bring home over the snow the spoils of the hunt. The toboggan now used by Canadians consists of two or three slips of birch or bass-wood, about a quarter of an inch thick and six or eight feet long, and with one end turned over, as shown in our illustration. There are several cross-bars, and a miniature bulwark runs along each side, the whole frame being strongly bound together by catgut. The remnant of Huron Indians, on their reserve at Lorette, below Quebec, have almost a monopoly of the manufacture of toboggans, and carry on a very profitable trade.

Great improvements have been made within the past year or two in the facilities for fully enjoying the sport, especially in Montreal since the great winter carnivals of each year have been introduced. Originally, any hill with a straight road and a good slant would do for the sport; then the tobogganers began to build big mounds of snow on top of the hills, upon which to give their long sleds a strong

TOBOGGANING IN EARNEST.

and swift start. But all that became too old-fashioned after the carnivals set in, since which time the wealthy snow-shoe clubs of Montreal have gone into the sport regardless of expense. At the carnival of 1884 no less than five tobogganing clubs took part in the sport, and each have their own slides. The Tuque Bleue Club numbers near six hundred members, and the cut at the head of this article presents a picture of their "slide," located on the upper part of the Montreal Lacrosse Club grounds on Sherbrooke Street. The fall of the slide is fifty-eight feet in a distance of four hundred and fifty yards. To construct a good slide, it is requisite to select a good hillside, with a straight roadway a quarter of a mile long, and then to build long, slanting scaffolds at the top of the hill, fifty feet to seventy feet from the ground at the upper end of the incline, and with standing room at the top for scores of tobogganers and ladies. The inclined front of each of these scaffolds is boarded down to the point at which it meets the earth. Its surface is then divided into three, four, or five slides by ridges of snow, and these ridges are continued down the hillside. But snow is only used for these ridges, which serve to keep the toboggans apart, and to prevent them from running into one another. The slides themselves are coated with ice, made by pouring or sprinkling water between the ridges. The snow on the hillside is also wet and frozen so that the whole quarter of a mile of hillside is a sheet of ice. A high ridge of snow separates the slides from the path up the hill, and along this path the men drag their sleds. Once on top of the scaffold, the tobogganer puts his toboggan down upon the flat platform, with its curved front end just over the edge. When all are ready, the passengers having got firm holds upon the little side rails at the edges of the slender board, the steerer throws himself forward upon the toboggan, so that he rests on one haunch upon it, with one leg free to steer with. The force of his movement and weight of his body send the frail board flying over the edge of the scaffold and down the steep ice-clad planking. The sensation experienced as the sled, with its party, dashes down the steep incline is like falling from the roof of a four-story house. You feel yourself and the strip of birch veneer beneath you loosened from the earth and flying like a meteor toward the black crowd of spectators far below you at the foot of the hill. The very manner in which the toboggan grazes the slide makes it less reassuring than if it did not touch at all. There is a roar, a blast of intensely cold wind, a flash of the white walls of snow on either side, and then a comforting bump and grating as the less steep ground is touched. After that the supple board bends beneath its load in obedience to every undulation and slight hummock in its path. The quarter of a mile is frequently made in thirty seconds.

SNOWSHOEING IN CANADA.

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SNOWSHOEING.

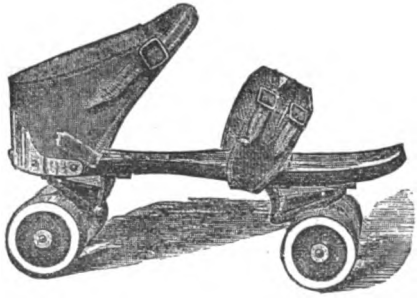
ONE of the favorite winter sports of the Canadians is snowshoeing, which is enjoyed to a great extent by the clubs of Montreal, who engage in races and long tramps over the hills on snowshoes. The appended illustration presents a picture of a Montreal club party returning from a trip up the mountain back of the city. The Canada snowshoes are different in form from those used by the Norwegians, who are very expert in the use of their peculiar form of snowshoes. In fact, the snowshoe races form a prominent feature of winter amusements in Norway. The children go to and from school on their snowshoes or sleighs, and at all the fairs and festive gatherings those sports are common. Our illustration shows a Norwegian snowshoer coming full speed down a snowhill, much after the same fashion that a Canadian tobogganer flies down a Montreal ice-hill. Jumping in snowshoes is frequently practised in Norway, where children learn to be expert, leaping from a bank some seven or eight feet high.

SNOWSHOEING

ROLLER-SKATING.

SKATING on rollers, or wheeled skates, is an established American sport. Skates with wheels, made for rolling on the hard surface of a floor, have been in use for years on the stage, as a means of illustrating winter skating scenes; but roller-skating as a sport has only been in vogue within the past twenty years. The old style of wheeled skates were formed of four hard wood wheels or hard rubber, placed one after the other on the centre line of the skate. Nothing could be accomplished with these beyond a forward glide, and this only with considerable exertion; and consequently such roller-skates were never brought into general use.

In 1863 Mr. James L. Plimpton perfected an invention in the form of a roller-skate, which admitted of similar movements on a wooden floor to those an accom-

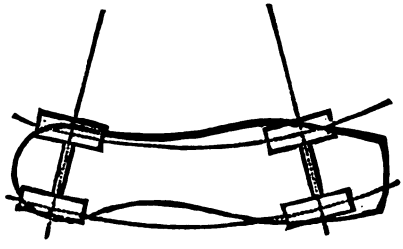


plished skater could perform on the ice with the steel-runner skates. With this perfect roller-skate at command he went to work to introduce the new recreative exercise they yielded. He established roller-skating clubs and associations and built skating rinks for the exercise in cities where the facilities for ice-skating were entirely wanting or were rarely at command. Thus was the new exercise very generally introduced in this country. But somehow or other Dame Fashion only took side-glances at it; and seeing this, and knowing the weakness of the well-to-do class of our countrymen in regard to the effect of a foreign indorsement, Mr.

Plimpton went to Europe, and first patenting his American invention, he proceeded to make the new American recreation fashionable with the English aristocracy. In this he achieved remarkable success, so much so that "rinking"—as it was called by the English nobility—became quite the rage in high society circles, not only in England, but in France and even Germany. Since then roller-skating has become fashionable in all our large cities, especially in the East and West, it being a favorite sport at Newport.

The form of the Plimpton skate—the best form of roller-skate in use—is shown in the appended cut.

The peculiarity of the skate is that it runs in circles, according as the skater leans to one side or the other. The principle is illustrated in the accompanying diagram.



In putting on roller-skates for the first time the learner will see at once that he can only slip backward and forward, and that side slipping is almost impossible. He should first, therefore, learn to balance himself on them with a view to avoid the forward or backward slide, and this is best done by learning to walk on them ; by this means the muscles of the ankles are gradually trained to the work of obtaining command of the feet in the balancing. When he can walk pretty well on them he should begin to slide along easily and slowly, not turning his skate on the floor, but allowing the change of direction to be made by lifting each foot about an inch from the floor. In doing this he should move the body forward and outward, so as to balance well on the foot he moves forward. The outside roll is the key movement for all evolutions on roller-skates ; for when this beautiful movement is acquired all the others follow easily. Ice-skaters who excel on the steel runners always make the mistake of trying to do too much when they begin roller-skating. They seem to imagine that all they have to do is to put on the rollers and proceed at once to execute all the difficult movements they are familiar with on ice-skates, instead of first perfecting themselves in the fundamental rules of the new art.

It should be understood, at the outset, that learning to skate on the ice and learning to glide along with ease on roller-skates are two different things. In ice-skating not only has the learner to guard against slipping forward and backward, but against side slipping, while he has also to learn to balance himself on a narrow edge, which is, of course, trying to the muscles of the ankles, especially for lady beginners. In this latter respect the Plimpton roller-skate possesses a great advantage over ice-skates, inasmuch, from its peculiar construction, it supports the ankle in an upright position, and prevents it from turning over beyond a given point; hence, ladies and children who do not possess strength in the ankles to balance upon the narrow edge of an ice-skate can learn to skate upon the rollers with ease. Those familiar with ice-skating experience difficulty in learning the use of rollers, from the fact that when they first put them on they attempt the same movement of the feet as in ice-skating, and by this not only make little advance in the practical knowledge of the art, but subject themselves to innumerable and unnecessary falls.

BILLIARDS.

OF all in-door games in which a ball is used, billiards reigns as the most attractive, not only as an exciting game affording an ample field for the employment of great skill in the handling of the cue and in the movement of the balls, but also as a very desirable exercise for both ladies and gentlemen who are not of very strong physique, or who are at all sedentary in their habits. An attractive feature of billiards is, that while skill is largely influential in attaining success in the game, there is a certain degree of chance connected with it, which gives a very pleasing variety to the game.

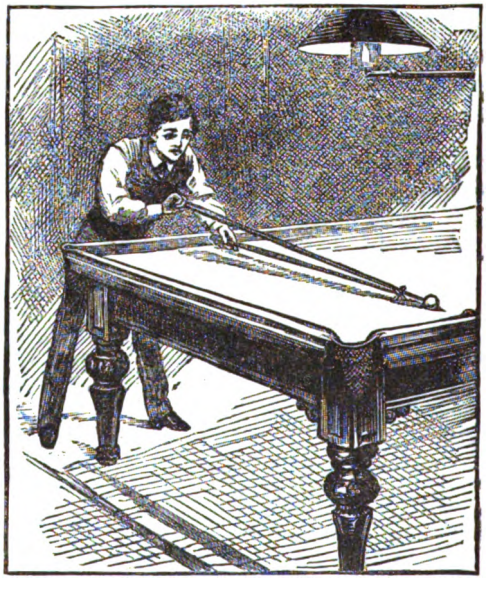
With games of chance the excitement is of a very unhealthy nature, developing dangerous passions and vitiating, as it were, the moral atmosphere of a man's social life. In other games in which chance has no part, as in chess, the mind is apt to become wearied and overtaxed. But in the game of billiards there is just sufficient of the element of chance to give spice to the recreation, and a sufficient field for the employment of the mental powers to make the game attractive to educated people, while at the same time the amount of mechanical skill necessary to excel in billiards is sufficient to afford a reward to those who are willing to devote time to the practice of its details.

In America billiards now occupies a position which places it upon a par in popularity, as an *in-door* pastime, with that possessed by baseball as the national *field sport* of the United States. Billiards is eminently a parlor game, and a recreative exercise especially suited to the educated classes, inasmuch as it gives full employment to the mental faculties while admitting of a healthful exercise of the muscular system. It is also social in its character, especially when made a pastime for the parlor, as it now is in the highest circles of American society. Now that the ban of opposition by the religious class has been removed from the game, and it is indorsed by the clergy as a receation suitable for the religious as well as the lay portion of the community, billiards will take its place as the game of games for the household throughout the country

There are several methods of playing billiards, but the three most prominent variations of the game now in vogue in Europe and America are the three styles of play known as the French, English, and American games. The former is the most scientific, and the one which affords scope for the greatest amount of judgment and calculation, as well as mechanical skill in the handling of the cue. The English game is a combination of "caroms" and "hazards," which gives a sort of variety in one respect, but it narrows the field for really scientific play. The American game is a variety of the French, to the extent that, while being a carom game, it allows of an additional ball, the French and English games both being played with but three balls, while the American is played with four. The English game finds no favor in this country. Some years ago our method of playing involved "hazards"—viz., pocketing the balls—as well as "caroms." But after the six-pocket tables had been succeeded by the four-pocket, the "hazards" disappeared, and now these have given place to carom tables exclusively; and though we still retain the four balls, the rapid increase in the popularity of the French three-ball carom game is such as will no doubt eventually do away with all other forms of play, especially for experts in the game. With four balls on the table it must be a mere tyro in the knowledge of the game who could not rapidly run up a score; while with but three balls to make caroms with, the chances of a successful run are decreased one fourth, and the field for scientific calculation is extended in proportion. In fact, what with the introduction of smaller tables, and more lively cushions, the four-ball carom game may be said to have become a method of play unworthy the attention of a really first-class billiard-player. It may do well enough for young players, but the only play for experts is the French game.

Playing billiards is an art which requires practical experience for its most successful teacher. No amount of intellectual study of the theory of the game will alone suffice to impart a knowledge of the game, as it will in chess. Study the

laws of force and the calculations of the angles as you may, without the lessons of practical experience in the mechanism of the game, you can never become a player. In fact, an hour's teaching at the hands of an expert, who shows you practically how to "follow," "draw," or "English" the ball, will do more to post you up in a knowledge of billiard-playing than a month's study of the most lucid treatise on the game. In other words, in learning to play the game, let your practice with your cue more than keep pace with your book study of the theoretical application of the laws of force, or otherwise your progress will necessarily be



slow. In beginning to acquire a knowledge of billiards, remember first to learn to command your cue, then obtain command of your cue-ball, leaving the object ball to be the last point of your progress. Billiard-playing is an art which requires certain special faculties to excel in it almost as much as music or painting; but in all alike does it require thorough control of temper and command of nerve, without both of which no man can ever become a thorough player.

As the three-ball carom game is that most in vogue now, we present below the latest code of rules governing the game.

The three-ball carom game is (as the name indicates) played with three balls—two white and one red. The billiard-table has three spots in a line, dividing the

table lengthwise, running from the centre of the head cushion to the centre of the foot cushion ; one of those spots, cutting the line in two equal parts, is called the *centre spot*, and the other two are situated half way beween the centre spot and the head and foot cushions.

The spot at the head of the table is called the *white spot* and the one at the foot of the table the *red spot*. The centre spot is only used when a ball, forced off the table, finds both white and red spots occupied. Therefore, should the white ball forced off the table have its spot occupied, it would be placed on the red spot, or on the white spot if it be the red ball that is forced off the table.

In beginning the game the red ball and one white are placed on the respective spots ; the other white remains in hand, and is placed near the white spot previous to the opening stroke in the game. The player can take any position within six

inches of the white spot on a line parallel or nearly parallel with the head cushion, but he must strike the red ball first before a count can be effected.

In playing the game the following rules should be observed :

RULES.

1. The game is begun by stringing for the lead ; the player who brings his ball nearest to the cushion at the head of the table winning the choice of balls and the right to play first, as in the American game. Should the player fail to count, his opponent then makes the next play, aiming at will at either ball on the table.

2. A carom consists in hitting both object balls with the cue-ball in a fair and unobjectionable way ; each will count *one* for the player. A penalty of *one* shall also be counted against the player for every miss occurring during the game.

3. A ball forced off the table is put back on its proper spot. Should the player's ball jump off the table after counting, the count is good ; the ball is spotted, and the player plays from the spot.

4. If in playing a shot the cue is not withdrawn from the cue-ball before the cue-ball comes in contact with the object-ball, the shot is foul, the player loses his count, and his hand is out.

5. If the balls are disturbed accidentally through the medium of any agency other than the player himself, they must be replaced and the player allowed to proceed.

6. If in the act of playing the player disturbs any ball other than his own, he cannot make a counting stroke, but he may play for safety. Should he disturb a ball after having played successfully, he loses his count on the shot; his hand is out, and the ball so disturbed is placed back as near as possible in the position which it formerly occupied on the table, the other balls remaining where they stop.

7. Should a player touch his own ball with the cue or otherwise, previous to playing, it is foul; the player loses one, and cannot play for safety. It sometimes happens that the player, after having touched his ball, gives a second stroke; then the balls remain where they stop, or are replaced as near as possible in their former position, at the option of his opponent.

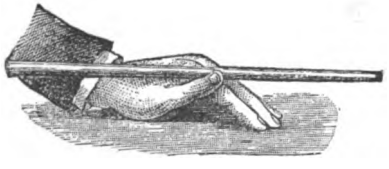
8. When the cue-ball is very near another, the player shall not play without warning his adversary that they do not touch, and giving him sufficient time to satisfy himself on that point.

9. When the cue-ball is in contact with another, the balls are spotted, and the player plays with the ball in hand.

10. Playing with the wrong ball is foul. However, should the player using the wrong ball play more than one shot with it, he shall be entitled to his score just the same as if he had played with his own; as soon as his hand is out, the white balls must change places, and the game proceed as usual.

11. In all the games for the champion cue the crotch is debarred. The object balls shall be considered crotched whenever the centres of both lie within a four and a half inch square at either corner of the table.

The "cushion carom" game is now a fashionable variation of billiards. It varies from the three-ball carom game only to the extent of the rule requiring the cue-ball to touch the cushion once before a carom is effected. In case, however, of playing a direct carom the cue-ball then touches the cushion and once more caroms on either object ball a count is effected. There is still another variation, known as the banking carom game, which requires that the cue-ball must touch the cushion before a carom can be made. This is the most difficult of all the carom games. There are, of course, the professional carom games known as the "balk line," etc. But we have nothing to do with those. The science of billiards and the full strength of play consists in playing the balls so as to leave them in a favorable position for another count. A mastery of this part of billiard-playing is essential in becoming an expert player.



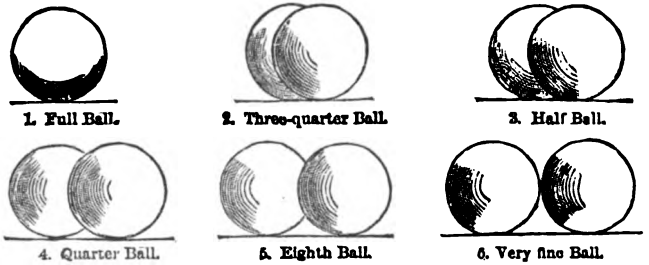
The first step in learning to play billiards is to secure a good rest for the cue on your hand, which is laid on the table, as shown in the appended cut.

When the correct position of the hand is attained, then learn to slide your cue forward and backward on your hand, until you can acquire the habit of making a

perfect stroke without varying from a straight line. Next comes the striking of the cue-ball, and this should be practised until you can make the ball return from the cushion to the point of your cue. This preliminary practice is as essential in learning to play billiards as is the practice of the scales in pianoforte-playing, as it is simply training the muscles of your arm and hand to implicitly obey the mental directions in their use. When the player has obtained a certain degree of control of his cue and of the cue-ball, he must then study up the rules governing the peculiar forces which are employed in giving a special bias to the cue-ball.

If the ball is watched carefully after it has struck the cushion, it will be found to rebound from the cushion at an exactly equal angle to the one at which it was struck. In other words, "the angle of reflexion is equal to the angle of incidence." This is the first and most important rule of billiards, and one that should never be forgotten. The variation of the strength and direction of the stroke will be found to materially affect this law, and enables the skilled player to make those formidable and seemingly impossible strokes which secure him his victory. This peculiarity of the angles is best illustrated by placing another ball at a little distance before the player, which we will call the object ball. If we place them in a line with one of the marked places on the cushion, and strike the first ball fair in the centre, and cause it to strike the object ball full, it will strike the marked spot, and rebound at the same angle as the first ball would have done.

For the purposes of play the object ball is divided thus :



The half ball is the most important in practice, as by it the natural angle is made—an angle that is of the greatest importance at billiards, though each have their particular uses, which the young player should endeavor to understand. He will find that the balls diverge at different angles, more or less acute, according as the object ball is struck "full" or "fine;" the fine ball being precisely the reverse of the three quarter ball.

For more complete instructions in the game, we refer you to the work on modern billiards published by the Collender Company of New York.

BAGATELLE.

THIS parlor game affords an opportunity for a species of billiard-playing which those who are not practised in billiards can fully enjoy, without any very great degree of skill in the game. Indeed, it is a point in favor of bagatelle that a beginner does not necessarily make that exhibition of himself the first time he plays as he would at billiards. The element of chance enters so largely into the game, that often the veriest beginner in the party will make the largest score.

The form of a bagatelle-table is shown opposite.

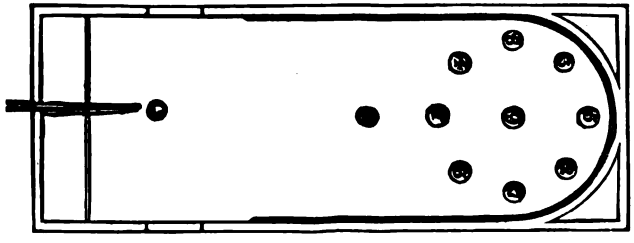
The tables vary considerably in size, the smallest being about five feet long by one and a half wide, and the largest twelve feet long by three feet wide. The latter are seldom used now, the smaller size being best fitted for parlor use. Nine balls are used in the game—viz., four red, four white, and one black ball. A cue or a mace can be used in the game, the latter being best for novices, while billiard-players can, of course, use the cue to the best advantage. The game begins by placing the black ball on the spot in front of the nine cups, marked 1 in the diagram. The first player then places his ball on the spot at the lower end of the table marked 2. This done the player strives to hit the black ball with the white one, and if he misses doing so his ball is taken off the table. The object in view on striking the black ball is to send it forward so that it may fall into one or other of the holes or cups, together with the ball which struck it. Each cup is numbered from one to nine, and each hole the balls falls into counts so many points toward the game.

The English game of bagatelle may be played by any number of persons, the order of precedence being settled by each striking a ball up the board, the party scoring the highest point leading. In this game thirty-one points makes a game. In the American game it is sixty-one points. The first player in the English game plays all the nine balls in succession. In the American game only two or four play as a general rule, and each take turn in playing one ball, and they score all they make until a ball fails to fall into one or other of the cups or holes. Holing the black ball makes the count double, so that if the black ball is driven into the nine hole eighteen is scored.

The object of the player at starting should be to strike the black ball so as to

send it into or near some hole that is marked high. Of course, the centre hole, being marked nine, would be the best ; but then it is very difficult, at the first shot especially, to put the black into the nine, and in attempting it there is considerable danger of knocking it into the *one*, the lowest marked hole of all. Moderate players, therefore, are recommended at starting to aim to hit the black ball rather on the right-hand side, so as to send it in the direction of the next highest-marked hole—viz., the eight. The effect of this stroke is very often to send the black ball into the eight, and at the same time the ball played with—which of course rebounds in the opposite direction—into the seven, thus making twenty-three in one stroke. It is obviously very bad play to hit the black ball on the left-hand side, as, should the black be sent into the seven and the white ball into the eight, only twenty-two instead of twenty-three would be scored ; and it is evident, from the symmetry of the table, that one stroke is just as easy to be made as the other. The black ball being once hit, it is not necessary that any ball should be hit previous to scoring ; when, therefore, the black ball has been holed at starting, it is the best play to simply try for the remaining holes in their order of merit. But, as we have said before, the nine is a difficult one to obtain ; beginners, therefore, should try for the seven and eight, if they are vacant, before playing for the nine.

The dotted lines on the diagram show how each of the principal holes can be obtained, and it will be observed in each case that the cushion is struck first. To commence with the easiest—viz., seven and eight. The dotted lines show the direction of the ball ; but what will be found to be the greatest difficulty is the strength. If the stroke be played too hard the ball will not go into the hole ; and if the stroke be played too slowly the ball has a tendency to fall under the cushion. This latter is, as a matter of course, the fault of the table or board, but as it is almost universal, even in large boards well levelled, we think it desirable to mention it. The stroke requires a happy medium between running right over the hole and not reaching the hole at all ; that nothing but practice will give.



THE GAME OF CHESS.

WHATEVER we Americans take hold of in the way of recreative exercise, whether of a mental or physical character, we seldom rest content until we can excel "all creation" as its special exemplars. If we cannot do this collectively, we manage to succeed individually; and if we do not always maintain the prestige of success, we can at least point to having at one time held the honors in a contest with all the world. The rapidity, too, with which we arrive at the point of excellence aimed at is also a national characteristic, the most striking illustration of this peculiarity being the brilliant achievements of our American international rifle team. But we have in Paul Morphy's brief but dazzling career in chess history an example of our national ability to excel and to do it rapidly, which is equally striking, while this latter instance also illustrates another national characteristic, and that is our tendency to go into things of this kind with a rush, and to achieve our victory on the waves of a public furore. While the royal game of chess has been practically known in republican America for the past century, it was not until some twenty-five years ago that we began to realize the fact that it was a game admirably suited to our "calculating" and "reckoning" people; and then we rushed into chess with characteristic impetuosity, and we did not rest content until we had placed an American chess player on the pedestal of the world's championship in the game. Of course this was done in the excitement of a public chess furore, the period known as "the Morphy excitement" being one which marked the permanent establishment of chess as one of our national pastimes; not one which, like baseball, "is native and to the manner born," but a game which no nationality can call its own, it being cosmopolitan—the grand game of the entire civilized world.

Chess stands alone as the only game in which the element of chance finds no place for itself. In this does the game present its most attractive feature as a means of mental recreation. This, in fact, is its stronghold. It is the weakness of all games in which chance prevails, that there are times, in the course of a contest, when the utmost skill of an expert player is offset by a lucky stroke of fortune, as in the game of whist, for instance, when the possession of a full hand of trumps upsets the most skilful calculations of an opponent. But in chess there is

really no loophole of chance through which an inferior player can escape from defeat at the hands of a master in chess strategy. The absence of the element of chance from the game, too, takes from it the very foundation of that spirit of gambling now so potent in the field of public sports. In this special respect chess may be said to possess a moral quality which necessarily gives it a marked superiority over every other game in vogue. It is this special attribute which doubtless led the Quakers to make chess the exception to those games which they prohibit in their family circles. A very able writer in the New York *Evening Post* says: "Of the value of chess as a mental discipline there can scarcely be two opinions; and it is probable that in most cases the persons who say that the game is too 'deep' for them, or that they have 'no patience for it,' or that it is 'too much like work,' are the very individuals to whom chess would do most good; or, in other words, these persons (whose self-abasement is sometimes really meant to convey self-praise) are often deficient in precisely those qualities that chess would help them to attain. If they are so shallow as to find chess too deep, its practice should serve as a remedy; if they lack patience, chess will do much toward its inculcation; and if they are so indolent as to loathe mental exertion, chess, worthily followed, will teach them to love such exertion. It is not worth while for ordinary persons to strive to make of themselves Philidors or Morphys, even if it were possible for them to do so; but there is no pursuit in the nature of pastime that has so many uses and so few drawbacks as the game of chess, and in this lies a sufficing reason why a knowledge of it should be encouraged and cherished."

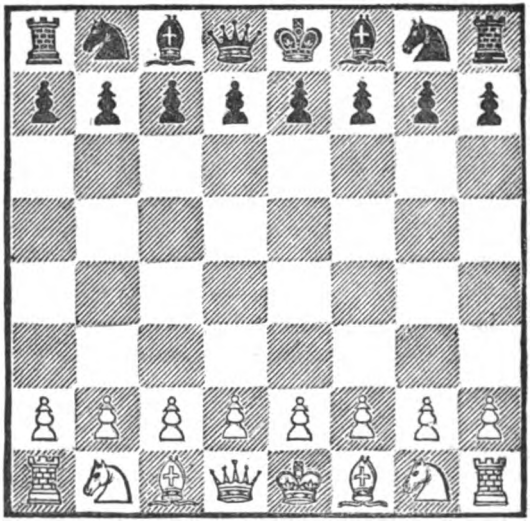
"For women, especially, chess has a value that no other mere amusement can be said to share with it. It demands the exercise of faculties wherein the feminine mind is commonly little trained, but which are obviously of great moment in the game of life. Combination, insight, habitual prudence, the exact and judicious disposition and expenditure of resources, the fortitude that can resist glittering temptation, the daring that can disregard small or immediate loss for a great and future gain, serenity alike in good or ill fortune—all these and more are among the inestimable qualities that the pursuit of chess engenders and strengthens, and which commend it beyond all other games as a mental and moral educator."

LEARNING TO PLAY CHESS.

The first lesson in learning to play chess is to become familiar with the powers of the various pieces on the board, how each piece moves, what squares it commands, and how it captures an opposing piece.

The chess-board contains sixty-four squares, of which thirty-two are white and thirty-two black. When the board is placed in position to receive the pieces,

a white square should be in the right-hand corner. On the first row, or "rank," of squares are placed the eight pieces, and on the second row the eight pawns. The sixteen chessmen are, properly speaking, all pieces, but technically there are but eight "pieces"—viz., the king, the queen, and their respective bishops, knights, and castles, or "rooks." The other eight are the pawns. When the board and men are properly placed in readiness for play, the pieces stand as shown in the appended diagram.



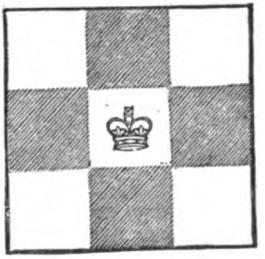
The bishop, knight, and castle on the right of the king are known as the king's pieces; and those on the left of the queen as the queen's pieces. Each pawn belongs to the piece in front of which it stands.

THE KING.

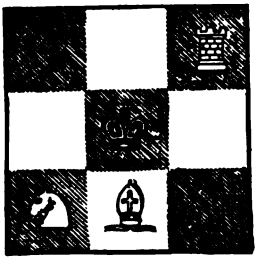
The king is the only piece on the chess-board which cannot be taken or captured as every other piece on the board can. When the king is attacked as the other pieces are, he is then said to be "in check;" and when thus in "check," either the piece that checks him must be taken, or the king must be moved to a square to avoid the check, or a piece must be interposed between the king and the checking piece. When neither of these three moves can be made, and the check cannot, therefore, be avoided, the king is then "checkmated," and the game ends,

the party whose king is checkmated losing the game. When, however, the king is not in check, but yet cannot move without going into check, and there is no other piece of his on the board which can be moved, and it is his turn to move, he is then in the position called "stalemate," and the game must be declared drawn.

The king's power to move is limited to any one square immediately adjoining the square he occupies. He, therefore, has the power to make *eight* different moves, as will be seen by the appended diagram, in which the king occupies the centre square of nine different squares, and can, therefore, move to any one of the eight adjoining squares.



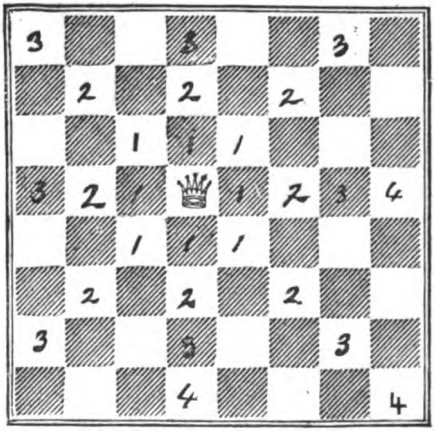
A peculiarity of the move of the king and his power of attack is, that he can attack any piece on the board—except the queen—without being in a position of being attacked by the opposing piece. This is illustrated in the appended diagram, in which the black king is seen attacking a white bishop, a knight, and castle without himself being attacked in return by either.



THE QUEEN.

The powers of the queen in moving combine those of every other piece on the chess-board except the knight. She can move not only the same as the king and the pawns, but also similarly to the castles and bishops. Placed on either of the

four centre squares of the board, with all the other pieces off, the queen commands a total of twenty-seven squares, she having the privilege of moving backward or forward, to the right or the left, or diagonally, on either the black or the white squares. Placed on one of the white centre squares, the appended diagram will show the squares the queen commands, exclusive, of course, of the one occupied. The figures show the squares the queen can move to.



The queen—as with all the pieces—is of course at liberty to move to either one or more of the unoccupied squares which she commands, and should they be occupied she can take the piece occupying any one of them.

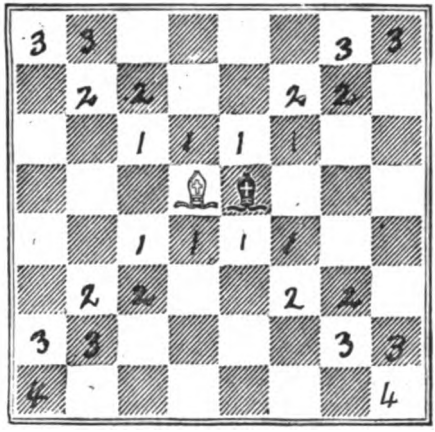
THE BISHOPS.

The two bishops move diagonally on the board, the one always moving on the black squares, and the other on the white. They each command thirteen squares when placed on either of the four centre squares of the board, as will be seen by the first diagram on following page.

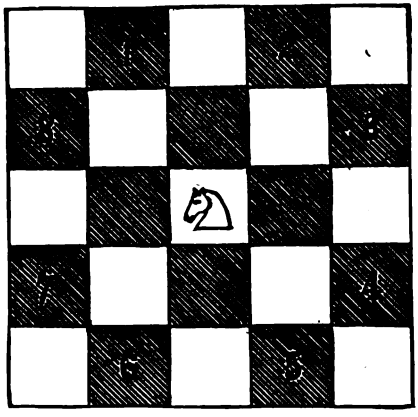
THE KNIGHT.

The move of the knight is an exceptional one, inasmuch as it can move as no other piece on the board can, and that is over either its own or the opposing pieces. In one way the king, the queen, and the castle move exactly alike—that is, as far as one move forward or backward, or to the right or the left, is concerned. The queen and the bishops too have the power of moving diagonally alike. But no piece can jump over other pieces to make its move, as the knight does. Then,

too, the knight, in giving check, cannot have its check avoided by the interposition of another piece, as is the case with a check from the queen, the castle, or the bishop. The move of the pawn is exceptional in one respect, and that is in its

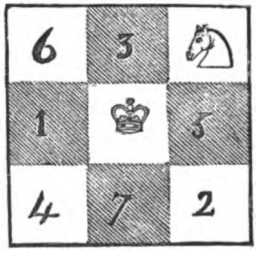


power to take a piece sideways ; whereas in moving, without taking a piece, it can only move forward. In this latter move, however, it moves similarly to the move of the king, queen, and castle. In the case of the knight's move, however, it is



entirely exceptional. Placing the knight in the centre of a series of twenty-five squares, it will be found that it commands eight squares, as numbered in the above diagram.

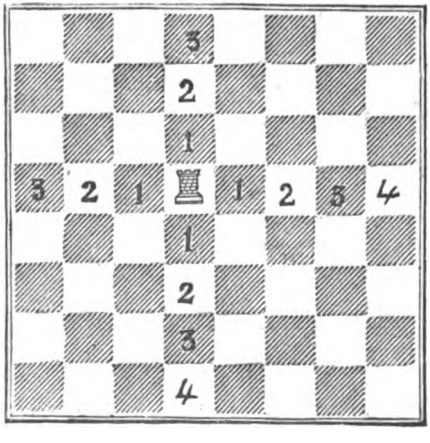
Placing the knight in the corner square of a series of nine squares, it will be seen that it can be made to occupy every other square—except the centre one—by simply moving it according to the squares numbered from 1 to 7, as shown in the appended diagram. Singularly enough, in this case it can take every piece surrounding the king, but cannot touch the king's square in the centre.



In the above diagram the knight first moves from where it stands to square marked 1, then to square marked 2, and so on until all the squares have been successively occupied except the central one.

THE CASTLES.

Like the bishops and the knights, the castles have but one particular way of moving. While the bishops only move diagonally, the castles only move "on the square"—that is, they can move to the right, or the left, or backward and forward,



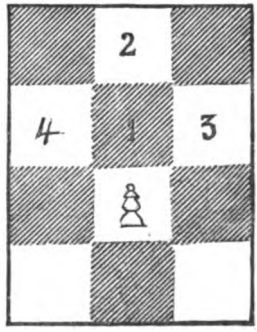
but not diagonally, like the bishops. Placed on any one of the four centre squares of the board, the castle will be found to command fourteen squares, as shown in the above diagram.

A peculiarity of the castle's power is, that it is the only piece, except the queen, with which the king without other pieces can give checkmate.

THE PAWNS.

The eight pawns possess more varied powers than any other of the six different pieces on the chess-board. In the first place, they have the option of moving one or two squares forward when they make their first move. Secondly, they capture an opposing piece differently from the way they make their forward move. Thirdly, they possess the power of being transformed into any other piece of their own color on reaching the eighth square of the column or "file" they stand on; and lastly, they can capture an opposing pawn while the latter, in advancing two squares on its first move, passes a square which the pawn it passes commands. A single pawn, in its home position, commands two squares only, for the purpose of capture, and two additional squares for forward moves—viz., the two squares forward of its own, to the right and the left, for capture, and the two directly in front of it, on its own "file," for moving.

The diagram below illustrates this. The Figures 1 and 2 show the forward moves, and 3 and 4 the moves made in capturing an opposing pawn or piece.



After making the first move a pawn can only advance one square at a time. When a pawn reaches its eighth square it must be transformed at once into any other piece on the board.

THE RELATIVE VALUE OF THE PIECES.

There is really no fixed value attached to each piece on the chess-board, as the varied positions which occur in a game so change the power and influence of the pieces that what is a strong piece in one part of a contest becomes a comparatively

weak one in another, and *vice versa*. The queen ranks, of course, as the highest in value, being the most powerful piece on the board. The castles rank next to the queen, yet they are comparatively of little value in the early part of a game compared to the bishops or knights. Bishops take precedence of knights in rank, though in the long run and in end games where pawns are brought into play, the knights are the most valuable of the two, inasmuch as the bishops are useless in attacking or defending pawns which are not on squares of their own color, while knights are very strong in both defence and attack in end games in which pawns occupy a prominent place; moreover, a check from a knight cannot be avoided, as that of either of the other pieces can, by the interposition of another piece. Pawns, when in their home positions, are, of course, the least valuable pieces on the board; and yet they can be transformed into queens if they can reach their eighth square without capture. The nearer they reach their ultimate destination—the eighth square—the more valuable they become.

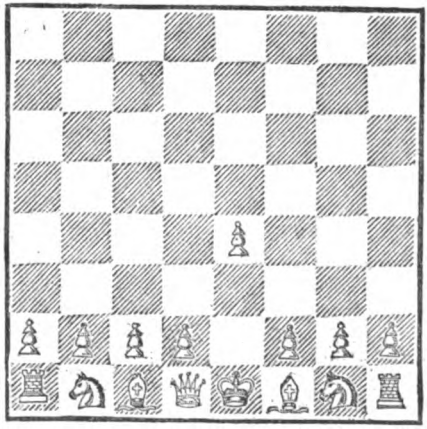
PLAYING A GAME.

After mastering a knowledge of the relative value and powers of all the pieces on the board, the next thing to be done is to learn to play a game. Before beginning a game, however, it would be well to read over the code of rules governing the game; and the first rule to be acted upon is that which requires the player touching a piece to move it, the second rule in importance being that which makes the move complete the moment the hand holding the piece leaves it. The loose observance of these two rules by the generality of young players is not only a source of considerable annoyance, but it is a great bar to improvement in acquiring the art of chess analysis, which is the basis of skilful chess-playing.

When the pieces are placed in their regular positions before you, and you are required to make the first move in the game, make the move not simply because you are told that it is the correct one to make, but for the reason that you plainly perceive that it is the best; otherwise you will be playing your teacher's game, and not your own, and your progress in a practical knowledge of chess will be consequently very slow. It is customary to play the king's pawn first, and to advance it two squares on its first move. The reason for this is that the moving of the king's pawn allows an opening for more moves by the queen than that of the queen's pawn does, as shown by the appended diagram.

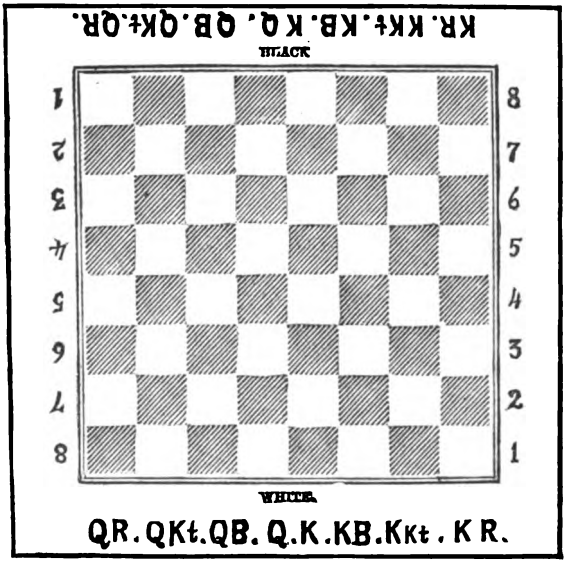
It will be seen that the queen now commands four squares, the bishop five, and the king one. Replace the king's pawn, and move the queen's pawn two squares, and it will be seen that the queen only commands two squares, while the bishop and king command the same as before. Of course, the moving of any of the other three pawns on each side of the king and queen still further restricts the

openings for the pieces. The first move having been made, the choice of the second depends largely upon the character of the particular "opening" you propose to select. The "openings" referred to consist of a regular series of established moves in attack and defence, which a complete examination of all the variety of moves connected with them, by careful analysis, have shown to be the very best that can be made. These are familiarly known as the king's knight's and king's bishop's openings and "gambits"—viz., the sacrifice of a pawn or even a piece for an attacking position—the latter being known as the "Scotch" gambit, the "Muzio," the "Allgaier," the "Evans," the "Ruy Lopez," the "Giuoco Piano," the "Cunningham," etc., etc. These "book openings," as they are called, are calculated to relieve the beginner from the rather painful fatigue of learning the art of skilful attack and defence in the early part of a contest by



costly experience only; but in themselves they do not make a player. They facilitate progress in a full knowledge of the art, but the player must, after all, depend upon his own resources for success. To excel in the game, something far more important than a perfect knowledge of the "book openings" is required, and that something is the power of mental analysis, the ability to lay out a special plan of attack after you have secured the advantage the special "opening" may have afforded. In beginning to play chess the student will find his progress more rapid by playing a large number of short games at first, than by an effort to play his first games carefully and correctly. The blunders of his first experience will in themselves teach him what to avoid. The variety of moves in chess, almost infinite as they are, are apt to daunt one's perseverance until they have been made somewhat familiar by constant repetition. A guiding rule of play, after making

the opening move, is to have a special object in view in every subsequent move you make, either in the form of direct attack, or in defence of either a direct or expected attack by your adversary. Never make a move for the childish reason that you "do not know what else to play." It would require more space than is at command in this work to go through the moves of a special game calculated to aid a beginner in learning the preliminary moves of an ordinary game. Suffice it to say, that if he has gone through the preceding pages, reading them carefully, and remembering well what he has read, he will be pretty well prepared for a course of study of some special treatise on the intricacies of the game.

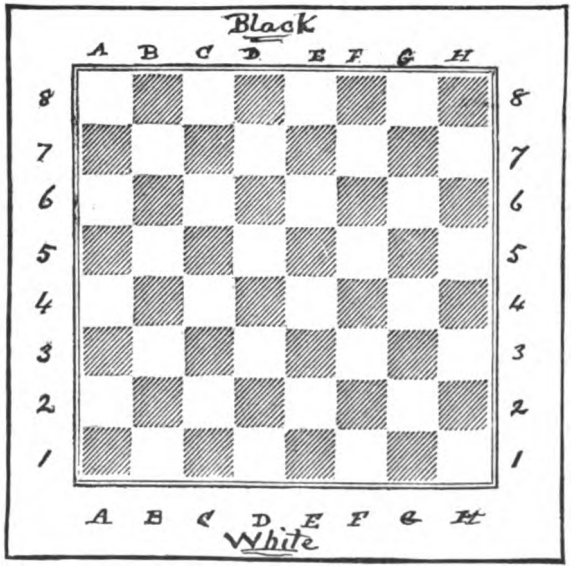


CHESS NOTATION.

There are two methods of chess notation familiar to the world of chess-players, one of which is known as the English system and the other as the German. The former is, of course, most familiar to American chess-players, but the latter is generally regarded as the best in use. The English system of notation gives to each piece on the first row, or "rank," of squares its special name, as the king's bishop, the king's knight, and the king's castle, or the queen's bishop, knight, and castle, the pawns being called after the piece in front of which each pawn stands, as the king's pawn, queen's pawn, etc. The eight "files"—the vertical rows of squares—are numbered from 1 to 8, and each of the eight pieces on the first row

of squares has its distinct file of squares—the first square being known as the king's square, the second as king's second, and so on to the eighth square, each piece having its own squares from the first to the eighth. Thus, if it be desired to indicate the first move in a game, in which the pawn in front of the king is moved two squares, instead of writing down the words "pawn to king's fourth square," the letters and figures used in abbreviation are k. p. to k. 4, or p. to k. 4, which means king's pawn to king's fourth, and pawn to king's fourth. In the English system of notation the board is supposed to be marked as in the diagram on preceding page.

It will be seen that in this system each square is numbered twice, and each

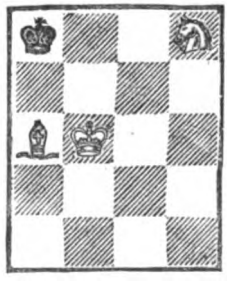


time differently. Thus, what is king's square on the white side, is king's eighth square on the black side. The German system is far more simple than this, besides which it is better suited for such a cosmopolitan game as chess, inasmuch as in the German system the method is applicable to every language, whereas that of the English is only adapted for English-speaking people. The German notation names the squares of its "ranks" by letters of the alphabet from A to H, while it numbers its file squares by figures from 1 to 8, all the figures counting from but one side of the board—viz., the white. Thus, what is the white king's second square is also the second square—in number—of the black king, and so on with

every other one of the eight pieces, the figures of the files and the letters of the ranks counting but one way, as shown in the diagram on preceding page.

THE STUDY OF PROBLEMS.

Nothing aids a young chess-player in acquiring the art of mental analysis of the moves in the game more than the solving of chess problems from printed diagrams, by which he is forced to make the moves, in studying out the solution, mentally, and without the assistance he would derive from moving pieces placed on the board. By making imaginary moves in studying the position from the diagram, he is obliged to analyze every position involved in the problem, and therein lies the value of the study. Besides benefiting by this valuable practice in analysis, he also derives an advantage for actual play in match games, and by remembering the intricate positions of the problems he will frequently find fitting opportunities for bringing the positions into active operation in a game. By way of illustration, we give below several comparatively easy problems, in which white forces checkmate in two moves. Every problem should be solved from the diagram, without the use of the board or pieces. In all these problems white moves first.

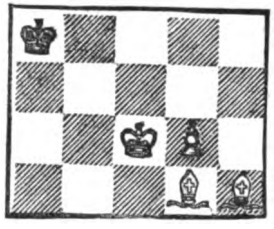


In the above problem it will be seen that the black king in the corner has but one move, and were the knight to be moved next to the king, so as to command the two black squares in the corner, the result would be "stalemate" and a drawn game. By checking with the bishop first, and obliging the king to move to the black square, the knight is given the opportunity to mate by the check following the bishop's check. The following little two-move problem illustrates "check by discovery," a very effective strategic movement in a game. The young student should endeavor to solve each problem before reading the appended explanatory paragraph.

It will be seen that the black king has two moves at command—viz., on each

of the black squares adjoining the corner square where he stands. By moving the white king to the black square on his left, the black king is given check by discovery by the white bishop, and he is thereby forced to move to the black square

BLACK.



WHITE.

on his left. By moving the white pawn forward the black king is again checked by discovery, this time by the bishop on the black square ; and as the pawn prevents the king moving to the white square on his left, the result is checkmate.

Below is a two-move problem involving closer study in its solution.

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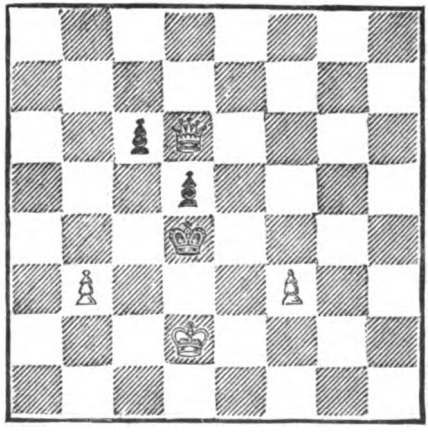
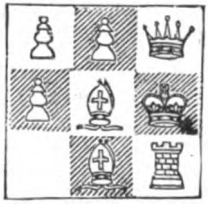


WHITE.

The player, in solving the above problem, should first ascertain what moves the black king has at command, and a glance will show him that, as the pieces stand, the king has but one move he can make, and that is his queen's bishop's pawn. It is, however, white's move, and he must so move as to make the move of black's pawn imperative. To do this he mentally moves his queen to white

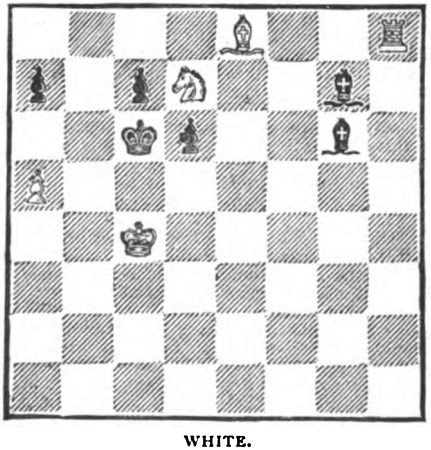
king's seventh square, and he thereby obliges black to move the pawn. He then moves his queen to the black square next to the white king on the right, and gives mate on the move.

The following is a very interesting little chess puzzle, which will thoroughly test the student's ability in analytical study to discover how it is done without using the board and pieces. The puzzle is to move the five pieces—the pawns are immovable—so that the king can reach the corner square, left vacant, without moving on the centre square. All the pieces must be moved legally.



The appended two-move problem by the editor, if solved from the diagram, will show marked progress in learning the game.

BLACK.



WHITE.

White to play and mate in two moves.

In the study of this problem, the first thing to be considered is whether, in case the first move of white is not a check, the white king can be checked. If so, then the first move of white must be a check. It will be seen that both the white

rook and the white bishop are open to capture by the opposing bishops; consequently a double check will be necessary on the part of white in making the first move. This double check is available in two ways: first, by moving the knight to white king's fifth square, and secondly by moving it to queen's knight's eight square. If the former move is made, the black king has but one move to make in reply, and that is to his queen's knight's second square. But when the white bishop checks the king at queen's bishop's sixth square, the black king escapes by going to his queen's rook's third square By making the first double check, however, by the move of the knight to the eighth square, the check of the bishop which follows makes checkmate, as the knight then prevents the king's move to rook's third, and the rook itself stops its capture at the knight.

THE RULES OF THE GAME.

The best code of rules of chess extant are the rules—with explanatory paragraphs—contained in "Staunton's Chess Praxis," published in London. The appended code of rules will, however, suffice for the purposes of this work. The American Chess Congress of 1880 adopted a special code of laws to govern chess tournaments in this country, but the laws of chess given below govern ordinary chess-playing. The best rules in vogue are very badly placed, and in some instances as badly worded, there being ample room for improvement, especially in the classification of each rule.

LAWS OF CHESS.

1. The chess-board must be so placed that each player has a white corner square on his right hand. If wrongly placed, and four moves on each side have not been played, either party may insist upon recommencing the game.

2. If any of the pieces be played upon wrong squares, or any of them omitted to be placed, the error may be amended, provided four moves on each side have not been played.

3. If you undertake to give odds, and neglect to remove the piece or pawn you purpose giving from the board, you may take it off ere four moves are played. However, if the fault is not rectified in time, you must play the game out, and if you give checkmate, the game can be accounted only as drawn.

4. If no odds are given, lots must be drawn for first move; after the first game the moves are taken alternately. Drawn games not being reckoned as games, the player who began the drawn game, therefore, begins the next. If you give odds, you may take which colored men you like, but in playing even, lots should be drawn for choice of men.

5. The player giving the odds of a piece may give it from what side he pleases, though if a pawn is given, it is the king's bishop's pawn, and he has a right to take the first move.

6. If a player touches a man, when it is his turn to move, he must play it, unless at the instant he says *J'adoube*, a French phrase, signifying, "I arrange or replace;" but should a piece by chance be overturned or displaced, the party to whom it belongs may replace it.

7. If a player touches one of his antagonist's men without saying *J'adoube*, he must take that piece, if possible, or play his king, at the option of his opponent. But if the piece cannot be taken, nor the king moved without his going into check, then no penalty can be exacted.

8. So long as a player *holds* the man which he has touched, he may play him where he pleases; but the instant he quits his hold, he completes the move, and cannot recall it.

9. If a player moves a piece belonging to his opponent, he may be compelled to take it, if it can be taken, to replace it and move his king, or else to leave it where he played it.

10. If a player captures one of his opponent's pieces with one of his own that cannot take it, without committing *a false move*, his opponent may insist either upon his taking such piece with one which can legally take it, or to play the piece he touched.

11. If a player takes one of his own pieces with another, his opponent may insist upon his moving either of them.

12. If a player makes *a false move*, such as giving the queen the move of a knight, etc., his antagonist may compel him either to let the piece remain where he played it, to put it in its right move, or to replace it where it originally stood, and then to play the king instead.

13. If a player moves twice in succession, the opposing party may, if he chooses, insist upon the second move remaining.

14. A pawn advancing two squares may be captured by one of the opposite pawns *en passant*.

15. The king may not be castled if he has been moved, or if he is in check, or if, when castling, either of the squares he must go upon be in check, or if the rook with which he endeavors to castle has been moved. If, however, a player castles in any of these cases, it is at his antagonist's option to allow the move to remain, or the pieces to be replaced, or insist upon his playing his king or rook. A piece cannot be taken when castling. A player giving the odds of the rook may castle on that side, as if the rook were on the board.

16. If a player touches a piece or pawn, which he cannot move without leaving his king in check, his opponent may request him to move the king; if the king, however, cannot be moved, the mistake occasions no penalty.

17. If a player gives check, and fails to warn his adversary of it by saying "check," his opponent is not obliged to notice it, but may go on without paying attention to the check. If, after one or more moves, the king should be still in check, and the error is then discovered, the whole of the subsequent moves must be put back, and the king moved out of check, or a piece interposed.

18. If a player finds that his king is in check, and that it has been so during two or more moves, without his knowing how it originated, he must recall his last move, and liberate his king. But if it is found out how the check occurred, then all the moves made after the check happened should be recalled, and the check attended to.

19. If a player says "cheek" *without giving check* in reality, and if it is his opponent, through that saying, has moved his king or any other piece, he *may withdraw his last move*, provided he finds that his king is *not* in check previous to his antagonist's moving.

20. If a pawn reaches its *eighth square*, or the opposite end of the board, it may be replaced by a queen, rook, or any other piece the player chooses; this law holds good if the player has not lost a piece, so that he may have two queens, three rooks, etc., on the board at once.

21. If a player toward the finish of a game possesses a superiority of numbers, he must give checkmate in fifty moves, or the game is reckoned drawn; as, for instance, if he has a king, a bishop, and a knight opposed to a king only, he should checkmate in fifty moves on each side at most, to commence from the time his antagonist gives him notice; otherwise he must suffer it to be a drawn game. If a player agrees to check with a *particular piece or pawn*, or *on a particular square, or engages to make his adversary checkmate or stalemate him*, he is *not restricted* to any number of moves.

22. Stalemate is a drawn game.

23. No penalty can be inflicted upon an adversary for making false moves, unless you take notice of such mistakes before you move or touch a piece.

24. Disputes upon situations respecting which there is no law should be referred to a third party, whose decision must be esteemed *conclusive and without appeal.*

TECHNICAL TERMS USED IN CHESS.

Castling is a movement of the king and either of the rooks, which can be made only once in a game by each party, under certain limitations. This move is thus performed: In castling with the king's rook, place the king upon the king's knight's square and the king's rook on the king's bishop's square; and when castling with the queen's rook, play the king to the queen's bishop's square and the queen's rook to the queen's square. In either case the king passes over two squares, and the rook is brought over and placed on the adjoining square.

Check.—When the king is attacked he is in check—that is, when he is in such a position that, were he any other piece, he would be taken. But as a king at chess can never be taken, he is said to be *in check.* There are three sorts of checks—a simple check, a double check, and a check by discovery. The first is when the king is attacked by the piece that is moved; the second is when two pieces give check at once; and the third takes place when, from the moving a piece away, a check is open from another piece; for instance, put your king on his own square and your opponent's queen on her king's second square; let there be no other piece on the squares on that file, and place your opponent's queen's bishop on his king's third square; you will then readily perceive that this bishop hinders his queen from checking you; but when he moves his bishop to another square, he *discovers check* from the queen. A check can only be prevented by moving the king, or interposing a piece between, or else by taking the piece which gives the check.

Perpetual check is a continual alternation of checks, in which the king avoids one check only to fall into another.

Checkmate.—The king is said to be *checkmated* when he can neither move out of check, capture the piece which checks, or interpose any piece to protect himself. The player checkmated, of course, loses the game.

Stalemate.—A king is stalemated when all the men of the set to which he belongs are either off the board, or so opposed that they cannot move, and he himself in such a situation that, though not act, ually in check, he cannot move without going into check. Stalemate is a drawn game.

Fool's mate.—This checkmate happens to beginners, and is the shortest which can possibly occur, being given in two moves, thus:

BLACK.	WHITE.
1 K. B. P. one square.	1 K. P. two squares.
2 K. Kt. P. two squares.	2 Q. to K. R. fifth square, checkmating.

Scholar's mate also occurs to beginners, and is thus played:

WHITE.	BLACK.
1 K. P. two squares.	K. P. two squares.
2 K. B. to Q. B. fourth square.	K. B. to Q. B. fourth square.
3 Q. to K. R. fifth square.	Q. P. one square.
4 Q. takes K. B. P. and checkmates.	

Doubled pawn is a pawn which has passed from its original file to another, through capturing an opposing piece, and which, consequently, stands on the same file as another of its own color.

Passed pawn.—A pawn is said to be *passed* when there is no opposing power to hinder its progress to the queenly dignity.

To queen a pawn is a term applied to a pawn which has reached the last row of squares, and for which you may demand a queen, or any other piece.

Minor piece is applied to the bishops and knights.

J'adoube is a French phrase, denoting "I replace" or "I adjust," and it can only be used as an excuse for touching a piece where it is palpable that the piece was not touched with the intent of playing it.

En passant.—Taking *en passant* is, when at the pawn's first starting it is played two squares at once, and passes over a square threatened by a pawn of your adversary's, who has the privilege of taking it, as if it had only moved one square.

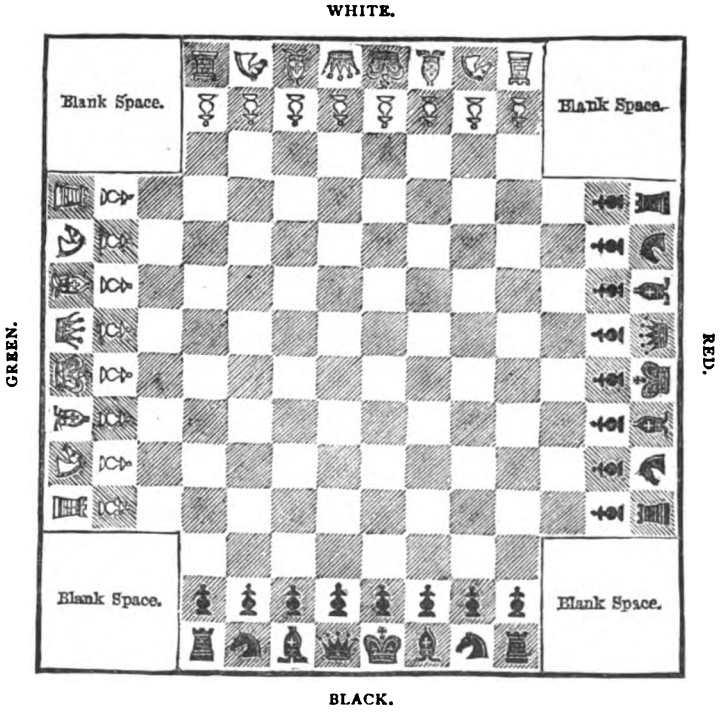
To gain the exchange.—If a player gains a rook for a minor piece, he is considered to have gained the exchange.

Drawn game happens when neither player can give checkmate, and which may occur in several ways, thus; When there are not men enough on the board to checkmate; when both players continue making the same moves; when there are enough men on the board, but the players know not how to checkmate in fifty moves; when perpetual check is maintained on the antagonist king; when each party has a small and equal number of powerful pieces; and when either king is stalemated.

En prise.—A piece or pawn which can be taken by another is termed *en prise* of that piece, unless it is moved.

Gambit is an opening, in which the bishop's pawn is given up for an attacking position. As we give examples of several gambits in the next section—that upon "opening the game"—we refer our readers to them for further elucidation.

DOUBLE CHESS.



THE game of double chess differs very materially from the single game, not only in regard to the enlarged board and the double sets of men with which it is played, but also in regard to the character of the moves. In the single game the antagonists face each other, but in the double game the partners are face to face and their opponents on their right and left; and, consequently, each party has to defend himself or attack his opponent on the flank instead of in the front. Then, again, it is impossible to lay down any special moves as "openings," as in the

single game, for after the first two moves have been made on either side the variety of moves is so infinite that no two games ever bear the least resemblance to each other. Moreover, for the reason that the game on each side is in the hands of two players whose play together must be in thorough accord, double chess cannot claim the scientific features of the single game, with its regular analyzed "openings" and established "gambits." But for general interest and exciting amusement the double game rivals, if it does not surpass, the single game. The general rules of play, as regards the powers of the pieces and their special method of moving, are the same in the double game as in the single; the exceptions are in the moving from right to left, and also in the fact that the pieces and pawns of the two partners have no antagonistic influence over each other, they working together for the common object of checkmating their adversaries. In the moves of the pawns also, they are limited to one square at a time from their very first move. Then, too, the pawn, to become a queen, must move diagonally toward the rear of the enemy's field of squares, and this can only be done by the capture of opposing pawns or pieces. When they reach the end squares of the partner's field they remain there as pawns, and then begin to move back again. By this rule the pawn is kept always on the move from one end of the board to the other, and return. Should pawns belonging to partners happen to meet *en route*, they are allowed to jump over each other. To end the game requires that both partners should be checkmated—one player only being mated simply throwing his pieces out of play, they remaining in the position each occupied when the mate was effected—the player whose pieces are in play being left to finish the game alone. The dead pieces in question, however, may be used by the unmated partner to shelter his own pieces from attack. Then, too, there is another exceptionable rule, which admits of the unmated player's releasing his mated partner from the checkmate, by capturing the pieces which hold him mated, besides which, the enemy can at any time release his checkmated opponent if he finds it to his advantage to do so in order to ultimately effect the double mate. It will be readily seen, therefore, that double chess, while in a great measure being only a variation of the original single game, is at the same time a game having specially distinct features, and these of such a character as to offer a greatly enlarged field for strategic play, besides greater opportunities for exciting and complicated situations.

By way of illustrating the opening moves of a game, we here present the moves of the first four rounds in a contest.

EXAMPLES IN OPENING.

First round : Black king's pawn to king's third ; green, do ; white, do ; red, do.

Second round : Black bishop takes red bishop ; green queen takes black queen ; white queen takes red queen, and red king takes green queen.

Third round : Black king takes green queen ; green moves queen's pawn one ; white king's knight's pawn one ; red king's knight to king's square.

Fourth round : Bishop takes knight's pawn.

Should green check black king third round, he will lose his bishop. Should he take white's bishop, black will retreat without breaking square, as that would liberate red's castle. He will thus save his partner a pawn.

A variation of the same opening will be for black, second round, to play his knight to bishop's third, thence to castle four. If this opening is not seen through and frustrated before four moves, green loses his queen. But red can easily frustrate the design, or green king's bishop's knight to bishop's third will suffice.

Theoretical knowledge in double chess is, of course, of value, but practically it will be found more advantageous to play a straightforward game than to indulge in any scheme calculated for a great number of moves ahead. It is of the last importance that your partner should know what you are about, and aid you in your plans, else, despite your brilliant play, your airy fabric may vanish. Therefore, by all means, choose such moves as will most readily lead him to divine your method of attack, bearing in mind that it is more important he should know it than that your adversaries should remain in ignorance of it.

Inasmuch as the attack is invariably made on the right-hand adversary, and that there is danger that you may be held in check by one foe while the other sweeps away your pieces, it is obvious that your left-hand defence must be of double strength to prevent this result being obtained. Your knights in the early stage of the game will be found of value in this respect, and your bishops and queen should, as far as possible, be kept in readiness to assist your partner, while he will be ready to aid you in a similar manner. Get out your castles as speedily as possible, even if you sacrifice a pawn in doing so, as they are of more importance in this game than in single chess, and are not nearly so well protected in their original positions. Your queen is of far more value than in single chess, and to capture her the sacrifice of a castle and bishop is not too great. Great care must be exercised in her movements. Calculate well, ere you place her in position, that you cannot be checked in two moves, or you lose her to a certainty.

The relative value of the pieces in double chess is shown in the following scale :

Queen	= 10
Castles	= 6
Red bishop	= 5
White "	= 4
Knights at beginning of game	= 3
" " the end "	= 2
Pawns	= 1

RULES AND PENALTIES.

1. Absolute silence must be maintained. Should a player give vent to an exclamation of vexation when his partner is about to move a piece, the adversaries may claim a pawn from any of his squares which does not expose him to check.

2. A player checkmated cannot indicate to his partner how to obtain his release.

3. No piece can be moved which will discover check to a player or his partner.

4. No player can release his antagonist from checkmate by taking any of his pieces.

5. Any player may call attention to the fact that his partner's queen is in check.

6. But his own being in check, he may not direct attention to that.

7. A king is not in check by any of his partner's pieces.

8. A pawn can only be taken by a pawn or by king or queen.

9. A player putting his hand on a piece must play it. If he remove his hand, the move must be considered as completed.

10. Adversaries' kings cannot stand next each other on adjoining squares.

11. Should a player play out of his turn, both his antagonists may play out of theirs, and they are allowed to ask each other which of them is desirous of moving first.

12. No piece can be removed from the board unless legally captured.

13. A pawn can only move one square at a time, and not two squares first move, as in single chess.

14. The game is only won when both partners are checkmated. Should it be relinquished before such an event, it is to be considered drawn.

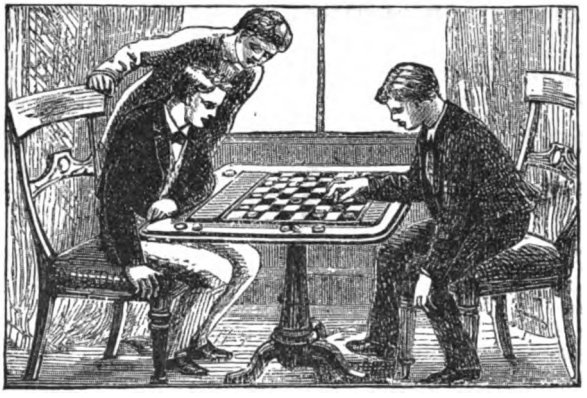
15. A player cannot move his checkmated partner's pieces.

16. Antagonistic pawns cannot leap over one another.

17. A player cannot take a piece while his king is in check, except to release himself from check.

18. A king cannot move out of check, if by so doing he exposes his partner's king to check.

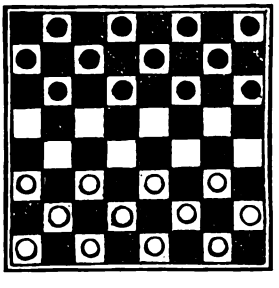
19. With kings and one piece only remaining, or with pawns only, the game is drawn.

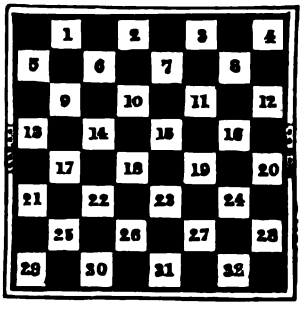


DRAUGHTS.

THE game of draughts ranks next in importance to chess as a scientific game. It is governed entirely by calculation, and he who, by study and practice, becomes a good player at it, has really effected something more; for he has schooled his intellect in a system of logical discipline, and accustomed himself to find recreation in a rational and interesting study.

It is played, on a board exactly like a chess-board, by two players. The board is placed so that a double corner is at the right hand of the player. The following is a representation of the board and men:





In order to describe the moves easily we give a representation of a board with the squares numbered off, and beginners would find it much to their interest to thus number the corners of the squares on the board itself, as by such a plan they can learn the moves far more readily than they otherwise could.

When the men are all arranged in due order, the right of first move should be decided by lot, as should also the choice of men. The men, however, should be exchanged every game, so that each player may alternately use the white and black men ; and the first move of each game should be taken alternately also. Ere showing how a game is opened, it is necessary to describe the mode in which the men move.

The men can only progress forward diagonally, one square at a time, on the white squares ; but if any of them can gain the last row of squares, then such pieces are termed kings, and they may be moved backward as well as forward, of course still keeping on the diagonals. The men take in the direction in which they move, by passing over any opposing piece into the vacant white square behind him ; for it must be understood that no other pieces than those which are left unsupported—that is, those which have a vacant white square behind them, are liable to be captured. If, however, several men are left unsupported, they are likely to be all taken by one move, as, for instance, if there are three white men on the squares 10, 18, and 26, a black man on 7 may take the whole of them at a time, by leaping first into square 14, then into 23, and then into 30. The three captured men must then be removed from the board ; and the victorious piece, having attained to the last row of squares on his opponent's ground, must be dubbed or crowned a "king"—that is, another piece of the same color, which may have been taken in the earlier stages of the game, must be put upon him.

The game is won when one player has captured or blockaded the men belonging to his antagonist in such a manner that he has either no piece left to play with or no space in which to move those men he has. But when the parties are so equally skilled that when each have lost many men, and, consequently, neither one nor the other can gain any great victory, then the game should be given up as drawn. In order to prevent any unnecessary delay in such cases, it has been settled that the person who is the strongest should be compelled to finish the game in a given number of moves. If, for example, there are two black kings with one black man, or three black kings to two white ones on the board, and the player of the white perceiving that his opponent, although unable to win, continues to prolong the game with obstinacy, he has the privilege of insisting that the game shall either be finished or given up when forty moves shall have been made by each player : if two kings are matched against one, then the number of moves must not exceed twenty, the moves being, of course, reckoned from the notice given. As a complete game is usually played in a quarter of an hour, it is expected that no player hesitates for more than three minutes when about making a move ; if he does so, his opponent may require him to proceed, and if he pauses for five minutes longer, then he is considered to have lost the game.

LAWS OF THE GAME.

1. The first move of every game must be taken by each player, alternately, whether the last was won or drawn; but the first move of the first game of each sitting must be decided by lot.

2. The choice of men for the first game at the beginning of the sitting is also to be decided by lot, but they must be changed every game, so that each player may have the white and black men alternately.

3. The men may be properly adjusted on the squares in any part of the game, but if, after they are so placed, whichever player, when it is his turn to move, touches a man, he must play it somewhere, if practicable; and if the man has been so far removed from his square as to be visibly over the angle separating the squares, and thence indicative of a move, such move must be completed.

4. Pointing over the board, or employing any action likely to interrupt your antagonist or hinder his full view of the board, is not permitted.

5. When several men are *en prise*, or threatened by the same man at the same time in opposite directions—that is, two one way and one the other, the player whose turn it is to move may take which he pleases; and as it would be impossible for him to take all the men both ways, no penalty can be exacted for the omission.

6. In the event of standing the "huff," it is at the opponent's option either to take the man or insist that the adverse party take his man omitted by the "huff."

7. When a game has been prolonged to a tiresome degree, and only a few pieces remain on the board, without, however, any chance of the players giving up, the stronger party may be required to win the game in a certain number of moves—suppose forty moves for each player, or consider it as a drawn game—the moves, of course, being counted from the notice given. If two kings are opposed to one king, the moves not to exceed twenty for each player. When the odds of the drawn game are given, the game should be continued to a more advanced state than in other cases, and when the situations become so equal that neither party can gain the advantage, then he who gives the draw must either drive his opponent from his strong position, or be adjudged to have lost the game.

8. Not more than three minutes are allowed for considering a move, and if a longer time is taken by each player, his opponent may request him to proceed; if he pauses five minutes further time after such notice, he loses the game.

9. In the event of a false move being made, such as moving out of your turn, or moving a common man backward as though he were a king, the man must be moved to some square, according to law 3, but with this addition, that it shall be moved to wherever the adversary may dictate, consistent with the rules of the game; or if he so pleases, the false move may be allowed to stand, as best suits his plan.

10. During a game, neither party can quit the room without the consent of his opponent, otherwise he forfeits the game.

11. If a dispute occurs between the two players, it should be referred to a third party, whose decision is to be considered final, in all cases in which the laws of the game do not offer any explanation; and any player who does not submit to the rules laid down, or abide by the decision of the said third party, is to be adjudged to have lost the game to his adversary.

12. Bystanders must abstain from all remarks during the progress of a game, neither may they advise or interrupt either of the players.

We add a couple of practice problems, which will materially assist the learner in acquiring a knowledge of the intricacies of the game.

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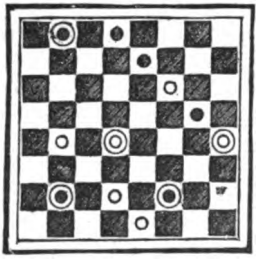


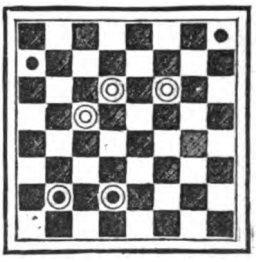
WHITE.

Black to move and win.

SOLUTION.

BLACK.	WHITE.
1....27 to 24	20 to 27
2....25 " 22	18 " 25
3.... 2 " 6	11 " 2
4.... 1 " 5	2 " 9
5.... 5 " 32	Black wins.

BLACK.



WHITE.

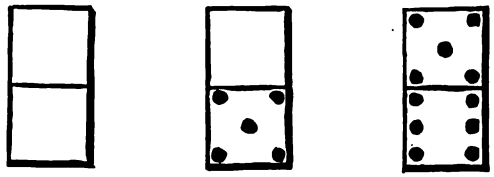
White to move and win.

SOLUTION.

WHITE.	BLACK.
1....12 to 8	4 to 11
2....10 " 15	11 " 18
3....14 " 21	5 " 9
4....21 " 17	White wins.

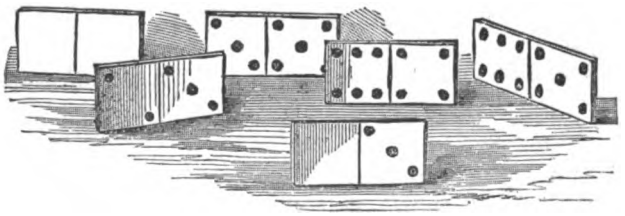
DOMINOES.

DOMINOES is a game of modern invention, and though far inferior to draughts, and immeasurably below chess in point of intricacy, still it requires much attention and practice to make a skilful player. But there is no game—except one of cards—which is better adapted for the amusement of a miscellaneous party of people than that of dominoes. The ordinary box or set of dominoes contains twenty-eight pieces, and is termed a set of double-sixes. In other words, it contains every combination of two different numbers at the two ends, from double-blank to double-sixes. These are capable, in play, of an infinite extension and combination, but are subject to certain rules of calculation, the key to which is given. The best dominoes are made of oblong pieces of ivory, with ebony backs, divided across the centre into two equal squares. Each square is marked with a certain number of dots, or *pips*, as they are termed, thus :

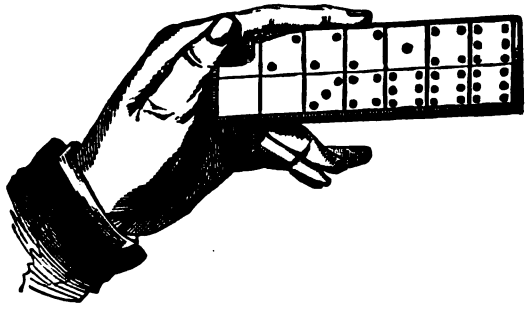


Double-Blank. Blank-Five. Five-Six.

In play, the dominoes are laid on the table face downward, and then are mixed up or shuffled together, after which each player draws seven dominoes, or less, according to the game played, and he then proceeds to arrange them so as to get a

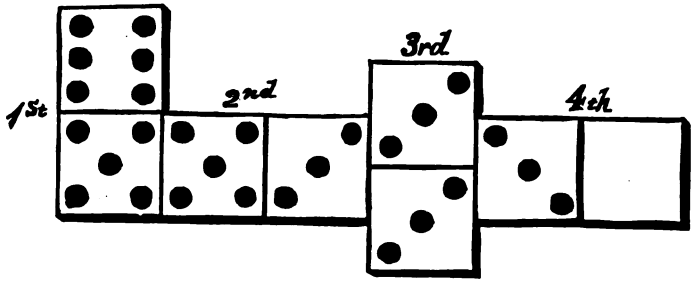


view of each face at a glance, either by setting them up on edge, as shown in the appended cut, or by placing them in domino frames, as shown in the following cut. By assorting the dominoes, the value of the hand may be seen at a glance.



The usual plan of sorting is to arrange all the higher pips to the right hand, and the lower ones and blanks to the left. Thus, the double-six would be on the extreme right, as shown, and the double-blank on the left.

The regular game of dominoes is played by two persons, with an ordinary box of double-sixes. The players sit opposite to each other, and the dominoes, after being well shuffled, lie on the table between them, with their backs alone visible. Each player takes seven dominoes, which he looks at and sorts, as before mentioned. The remaining fourteen dominoes are moved on one side. The player who has the highest double domino has the lead. Suppose it is six-five, the second player having five-three, which is responded to with double-threes, and the second player follows with three-blank, leaving the position as follows :



The various games which are played now are the "block game," the "draw," "muggins," or "fives," "matadore," "rounce," with other varieties. The feature of the block game is that the first player, to get rid of all his pieces, counts

not only all the points on his own pieces, but on those of his opponent. In case neither can play before either can claim "domino," then the player having the fewest points takes the lead in counting. One of the most interesting of the games is that of "fives." In this game five pieces are drawn, and the party having the double-blank leads, and after that the highest double. If six-four or double-five be led it counts ten; if four-ace, trey-deuce, or five-blank, it counts five. In setting, the player who can set a piece that will make the two ends count five, or any multiple thereof, adds that number to his score. Thus: five-deuce being led, and five-trey being set to it, the trey at one end is added to the two at the other, and counts five to the one who led the five-trey.

If six-trey or double-trey be now played it counts nothing, because the sum of the two ends is only eight, which is not a multiple of five; but if four-deuce, or

double-deuce be now played, the one who plays it will count ten, for that is the sum of the ends.

We will suppose the game now goes on, and the six-trey is next added. The next player sets the double-six. Then, if the player next in turn sets four-trey it would count him 15, or if double-four, 20. If one cannot play in his turn he

draws until he can; but, unlike the draw game, he must play when he has drawn one that will match. He who plays out first calls out "muggins," and, as in the draw game, adds the spots in his opponent's hand to his own score; and the same rule prevails in case of a block. But in counting it is always by the multiple of 5. The score is 100 up, if two are playing.

THE MATADORE GAME

is on an entirely different principle. You do not fit the same numbers together, as in other games at dominoes, but you must add a number which, when joined to one already there, makes seven. The double-blank, the four-tray, six-one, and five-deuce are termed matadores, and can be played at any stage, and either end turned outward at will, for your opponent to play to. Three dominoes only are taken at the outset, and if one of the players cannot "go," he must draw until he can do so, unless the number of dominoes left on the board is reduced to two. The game is played 30, 50, or 100 up, and the winner counts to his score his opponent's pips.

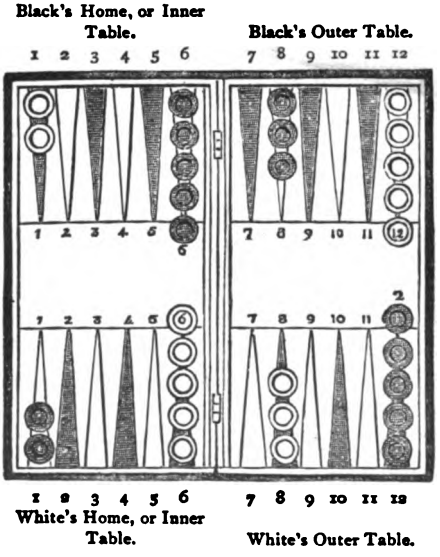
ALL THREES

is a capital game for boys, and exercises the players in the four rules of arithmetic. It is played similarly to the all fives, only 3 is the multiple instead of 5 ; thus, 3, 6, 9, 12, 15, and 18 points count 1, 2, 3, 4, 5, and 6, respectively.

BACKGAMMON.

BACKGAMMON is played by two persons, on a board divided into sections, and figured with twenty-four points of different colors, placed alternately. Here is the board, with the men arranged for the game :

BLACK.


Black's Home, or Inner Table.
Black's Outer Table.
1 2 3 4 5 6
7 8 9 10 11 12
1 2 3 4 5 6
7 8 9 10 11 12
1 2 3 4 5 6
7 8 9 10 11 12
1 2 3 4 5 6
7 8 9 10 11 12
White's Home, or Inner Table.
White's Outer Table.

WHITE.

The very first thing is to "set the board," which is done according to the scheme shown in the diagram, in which for easy reference the points on either side are numbered from 1 to 12. The player using the black men is seated at the upper side of the table, and the one with the white men at the lower. In the case supposed, it is the object of the player to bring all his men "home"—that is, into his own inner table. He who first succeeds in moving or "bearing" his men off the

board wins the game. In arranging the board, two men are placed upon the ace-point in the adversary's inner table, five upon the sixth point of his outer table (twelve in the diagram), five upon the sixth point in your own inner table, and three upon the cinque point in your outer table (eight in the diagram). Your adversary places his men in the tables in a precisely corresponding manner.

The moves of the men are made in accordance with the numbers thrown by two dice, with which, in a box, each player is provided, in addition to fifteen draughtsmen.

To further explain the *motif* of the game. It is the object of the player to get all his men into his inner compartment or "home," and to remove them from the board in accordance with the numbers indicated by the successive throws of the dice, before his adversary can accomplish the same end, after he has succeeded in removing his men into his own "home."

TECHNICAL TERMS OF THE GAME.

The terms used for the numbers on the dice are: 1, *ace;* 2, *deuce;* 3, *trois*, or *trey;* 4, *quatre;* 5, *cinque;* 6, *six.*

Doublets.—Two dice with the faces bearing the same number of pips, as two aces, two sixes, etc.

Hit.—To remove all your men before your adversary has done so.

Blot.—A single man upon a point.

Home.—Your inner table.

Gammon.—Two points won out of the three constituting the game.

Backgammon.—The entire game won.

Men.—The draughts used in the game.

Making points.—Winning hits.

Getting home.—Bringing your men from your opponent's tables into your own.

To enter, is to place your man again on the board after he has been excluded by reason of a point being already full.

Bar.—The division between the boxes.

Bar-point.—That next the bar.

The direction in which your men move is from the adverse inner table over the bar, through the adversary's outer table.

HOW THE GAME IS PLAYED.

The first most advantageous throw of the dice is of aces, as it blocks the six-point in your outer table, and secures the cinque-point in your inner table; so that your adversary's two men upon your ace-point cannot escape with his throwing either from five or six. This throw is, therefore, often asked and given between players of unequal skill, by way of odds.

If doublets are thrown, or similar numbers on each die, double the number of points are reckoned. Thus, if two cinques be thrown, twenty points are counted.

The points on the board are counted from one to six in each of the four compartments respectively, each player commencing from the point in the table opposite to him.

Two men can be advanced at once, one for each number thrown on the dice; or one man may be moved forward as many points as the numbers on the dice amount to taken together.

When any point is covered by two of an opponent's men, the player cannot put any of his upon that point; but if one only be there, which constitutes what is called "a blot," that man may be removed and placed on the centre ledge of the board, and the point occupied. This man must be "entered" on any vacant point in the "home" section of the tables belonging to the opponent of the player whose man has been taken up, provided the number turned up on either die corresponds with that point, and must then be brought round from the commencement, like the men on the ace-points in either table.

To win a "hit" is to remove all your men from the table before your adversary has removed his; this counts one. To win a "gammon," which counts two, is to remove all your men before your adversary has brought all of his "home;" and if your men are entirely removed while your antagonist has one remaining in your home section of the tables, you win a "backgammon," which counts three.

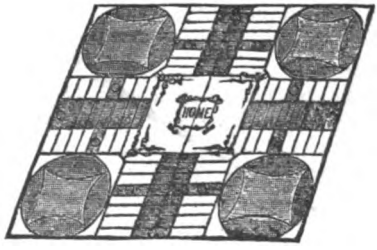
For the choice of the first play each player throws a single die. "He who throws the highest number wins, and may, if he choose, adopt and play the joint number of the preliminary throw. If he reject, then the first step is made by his throwing both the dice, and moving any one of his men to an open point at the distance indicated by one of the dice, and then moving another man (or the same man farther on, if he think proper) to another open point indicated by the number of the second die. This completes his move; his adversary then follows in a similar manner, and so on alternately to the end of the game. Thus, double aces (which count as four) would entitle you (say white) to move two men from 8 w. to

7 w., and two from 6 w. to 5 w., which covers the bar-point (7), and also covers the cinque-point in your inner table; and then, should your next throw be five and six, you would play the five from 12 b. to 8 w., and so cover the blot before left; and you would play the six from 12 b. to your bar-point. Pairs count double; thus, sixes entitle you to move four men, each six points forward, and you may either move four together—say, from 12 b. to 7 w., or two together—as, say, two from 1 b. to your adversary's bar-point (7), and two from 12 b. to 7 w. (your own bar-point), or singly—as, say, a single man from 1 b. to 1 w. in your own inner table, presuming that your adversary had ceased to occupy it."

PARCHEESI.

PARCHEESI is a favorite game in India, and an eager player will carry rolled round in his turban the cloth which serves as a board, so as to be ready for a game at any moment. These cloths, when embroidered with the diagram in colored silk, are quite artistic objects.

The English officials in India frequently engage in the game with the natives, and a story is told of a noted official personage who, when he paid his native servants their wages, would sit down with them to a match at parcheesi, and sometimes win his money back. In London they sell board and pieces for what they profess to be the game, but these really belong to the modified form of it, known in India as *chû pur*, in which, instead of cowries, stick-dice numbered on the four long sides are thrown, these Indian dice being in England replaced by common cubical ones. This shows the change from lots to dice in games of the backgammon sort, and it is curious to notice how clearly the new rules for counting by the dice are modelled on the old rules for throws of cowries. The game, as played



in America, has a regular card-board field, as shown in the appended cut. The rules for play are as follows :

RULES OF THE GAME.

The game can be played by two, three, or four persons, each player having one die, a dice cup, and four pieces which may be called men, the pieces of each player being of a different color to those of the other players, so that they may be quickly distinguished while playing.

The players will sit opposite each other.

Each player will place his four pieces on the square, and within the circle, at his right hand, marked "*a*" in diagram; then any player may commence the game by throwing his die; the players throw in succession until five is thrown; the player throwing that number enters one piece on the space and on the small circle at his right hand marked "*a*," which is called the "entering space" of the player.

The players throw in succession, whether they enter or not.

After a player has entered a piece, he can then count forward according to his throws, and his piece in the direction of the line (see diagram) until he brings it round to the red space opposite him, which is called his home path, and up to the home path until he can move it into the centre part of the board, which is "home."

The player who first gets his four men home wins the game.

When counting, the spaces between the lines, and not the lines, are counted; for instance, if a piece be on the space marked "*a*," and three be thrown, count forward three spaces, and place the piece on "*b*;" if the player then throws two, place the piece on "*c*," and so on.

While a piece rests on a space in which there is a small circle it cannot be captured. These spaces are called the "safety points;" but if any player throws a number which would count to a space not having a circle, and on which there is the piece of an opponent, he can capture the piece, leave his in place of it, and return it to its owner, who must again enter it in the usual manner.

If two pieces of a color rest on the same space, it is called a blockade, and cannot be passed by any player, even though they may be his own pieces, while it remains *unbroken*. If he cannot move without passing *his own* blockade, he must break it or lose his move.

No player can place a piece on a "safety point," neither can he enter a piece on his "entering space" while the piece of his opponent is on them.

If any player throws six he counts forward twelve, and he is entitled to a second throw; if his second throw be six, he again counts forward twelve, and is entitled to a third throw; if the third throw be six, he must take off the piece he has nearest "home" and enter it again in the usual manner.

A player is not obliged to capture the piece of an opponent.

When a piece is on the "home path" it cannot be counted "home" until a number is thrown which would count "home" as a space.

When counting, the space on which a piece rests is not counted.

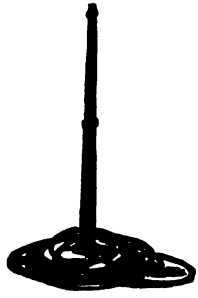
Only one piece can be moved at a time, but either of the four can be moved at discretion of the player.

Each player can have only one throw, except when six is thrown.

A player having all his pieces near home should be followed up, and, if possible, captured and sent back again to be re-entered.

RING TOSS.

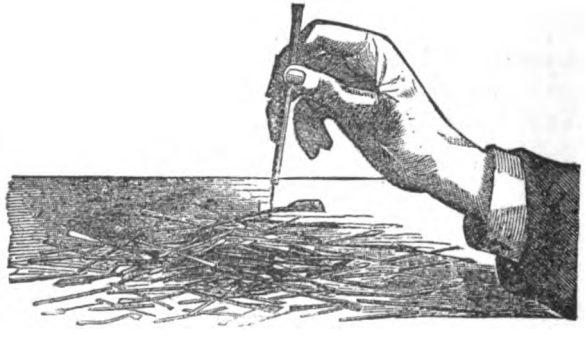
THIS is a light pastime for the summer lawn or for the parlor in the winter time. The game is played with a target post and a number of light rings or small hooks, ranging from five to ten inches in diameter. The game is to toss the rings so as to fall on the target post. The smaller the rings the higher the count.



For the large rings one point is scored ; for the next size smaller two points, and for the smallest size three points ; fifty points being a full game. The distance on a lawn which the player stands from the target post is twenty-five feet. In the parlor it is fifteen feet.

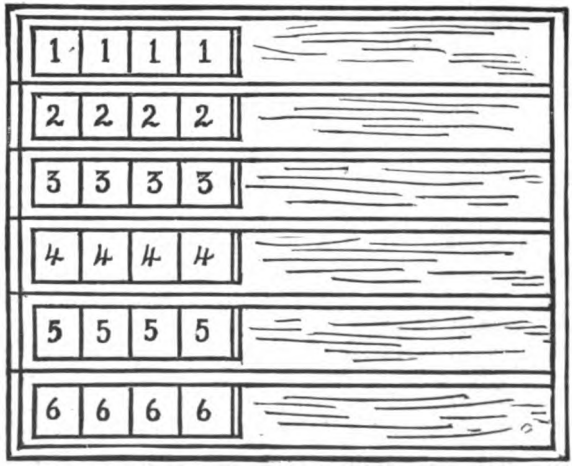
JACK STRAWS.

THIS is a table game played in-doors, and it requires a steady hand to play it. A number of small sticks, like matches, together with a number of others cut into various forms, such as a spade, a spear, an arrow, a shepherd's crook, a gun, a bat, etc., each of which are numbered from five to fifty, one of the figures having the profile of a man's face and known as the hundred, are bunched together in the hand, and then allowed to fall and spread out on the table. Lots are then drawn to decide the rotation of the players. The first player takes his stick, with a crook at the end of it—a bent pin will answer—and strives to select from the bunch the stick having the highest figure on it. In doing this he must only move the stick he tries to pick out. If he moves any other he loses his turn. The plain sticks count one each, and the figured sticks various numbers. When all have been gathered in, the party having the highest number of points wins the game. The appended cut illustrates the game.



THIRTY-ONE.

THIS is a new and amusing game of calculation, adapted for two persons. It is somewhat on the plan of the celebrated "fifteen puzzle," which attained such popularity a year or so ago. The game consists of playing the figured blocks so that the column added up makes just thirty-one. Suppose A and B are contestants. A plays first by sliding the six block over to the right-hand side. Then B plays block No. 2. This makes eight. A then plays four, making the total twelve, B following by playing six, making eighteen total. Now comes the calculation which decides the contest. If A plays six, making twenty-four, he wins, as no matter which figure B now plays A must make thirty-one in the succeeding count. The board is in form as follows:



DESCRIPTION OF THE CONTEST.

There are two contestants.

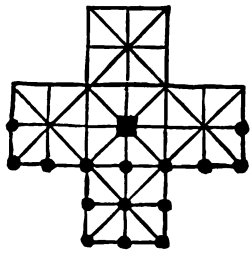
The object of each contestant is to gain thirty-one or *nearer* thirty-one than his opponent, *without going over* that number.

Put all the blocks on one side of the box, either the right or left, and then move any one of them you wish to the other side. Each player moves, alternately, one block at a time. *Add together the numbers on all the blocks moved* (those moved by yourself and those moved by your opponent), until one or the other gains thirty-one or *nearer* thirty-one than his opponent. The player reaching, by his individual block, either of these points, wins.

N. B.—You must not go over thirty-one.

FOX AND GEESE.

FIFTEEN ordinary draughtsmen compose the flock of geese. The fox may either be two draughtsmen placed one upon another, or any small object which may be at hand. The game is played on a board marked as shown in the

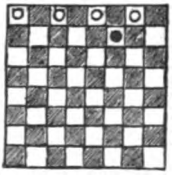


annexed engraving. The fox is placed in the middle of the board, and the geese on the points on one side of it, as shown in the illustration. The game is to confine the fox to some spot on the board, so that there shall be either the edge of the board or else two rows of men round him. When the fox cannot escape, the game is done, and the player of the geese wins ; but when one of the geese is left on a point next to that occupied by the fox, and is not supported by another goose behind, or by the edge of the board, the fox can take it, and by jumping over its head to the next space, he may, perhaps, escape the persecutions of some of the others, as all the geese are compelled to move forward toward the end of the board that was unoccupied at the commencement of the game. The fox is allowed to move either backward or forward. Neither fox nor goose must be moved more than one space at a time. If the fox neglects to take when he has a chance, he is huffed, and one of the captured geese is restored to the back of the board. The fox should avoid getting into the lower square of the board if possible, as he will find it difficult to extricate himself from a position which can be so easily blockaded.

There is another method of playing fox and geese on a chessboard ; namely,

with four white men, representing the geese, and one black one, representing the fox.

The geese are ranged on the four white squares nearest one player, and the



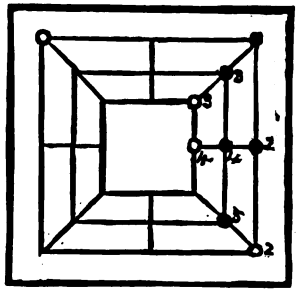
fox may be placed where his owner pleases. The best place for him is that marked in the diagram, as he can manœuvre in a very puzzling way.

The geese can only move forward, and the fox moves either way. The object of the geese is to pen up the fox so that he cannot move, and the fox has to break through.

If the game is properly played, the geese must win, the secret being to keep them all in line as much as possible. The fox tries to prevent this plan from being followed up ; and if he can succeed in doubling the geese, or getting one to stand before another, he is nearly sure to pass through them.

MORRICE.

MORRICE ought certainly to find a place among games of skill, although it ranks far below chess or draughts. The morrice-board shown in the annexed engraving may be constructed either of wood or pasteboard. The men may be ordinary draughtsmen, and in playing the game nine of each color are required. The players place their men on the board one at a time, and when they have played them all they move them along the lines on the board one space at a time. The illustration shows a game commenced, black having played first—the



figures indicate the order in which the men were put down by the two players. In placing the men on the board, and in moving them about when they have all been put down, each player endeavors to get three of his color in a straight line, as he is then entitled to remove one of his opponent's men from the board. In the game we have illustrated, black, by his fifth move, forms the first row of three, and he may take off a white man before his opponent plays. He would, as a matter of course, take off either the third or fourth white man to prevent his opponent forming a complete row. The game continues until one of the players has forfeited all his men but two, when he loses the game, as it is impossible for him to gain a row, while his adversary, having three or more men, may do so easily.

KNUCKLE-BONES.

THIS game is played with five little bones from a sheep's trotter. One player tosses up the knuckle-bones, sometimes one at a time, sometimes all together, and catches them either in the palm or on the back of his hand, according to certain rules. Should he fail to perform one of the tricks properly, he must hand the bones to his opponent, who attempts to go through the same series of manœuvres with them. When the first player regains the bones through the unskilful play of his adversary, he once more attempts the feat he failed to accomplish before, and if he succeeds he tries to pass through the subsequent stages of the game. The player who first arrives at the end of the regulated series of tricks wins the game.

In the absence of the bones little iron "Jacks" are used, which are to be obtained at any toy store. Marbles, too, are often used as material, when it is desired to make the game more difficult.

The game is an excellent one for exercising and developing that perfect sympathy between the eye and the hand which is certain to be of great service in after life, in some way or other.

RULES OF THE GAME.

1. *Beginnings.*—The five bones are gathered in the palm of the hand and thrown up, any number being caught on the back of the hand; they are then tossed up again, and caught in the palm. One is selected, thrown into the air, and one at a time the remainder picked up, while the one thrown is in the air. This must be caught and again thrown for the next bone. The bone thrown up is called the "dab," and must be caught *clear*, without touching any part of the person but the right hand, under all circumstances of the game.

2. *Ones.*—The five bones are thrown on to the table, the dab selected is thrown up, and the remainder are taken up, one by one, without touching any other bone.

3. *Twos.*—The same again, but two taken up for each throw of the dab.

4. *Threes.*—Three picked up, and then one.

5. *Fours.*—Four picked up.

In twos, threes, and fours, it is permitted by consent of the adversary to push the selected bones

together while the dab is in the air. The touching of any other than the selected bones, or the failure to pick up the proper number, forfeits the turn.

6. *Short spans.*—Two bones are placed on the table, each side of the left hand, one pair close to the thumb, the other pair at the tip of the little finger. Each pair must be taken up separately, without any pushing together.

7. *Long spans.*—A bone is placed at the extremities of the thumb and little finger, stretched out to the widest. Another pair is put in the same way about six inches farther on the table. These pairs must be taken up without any touching together; any bone displaced may be put back again *three* times; failure on the third trial forfeits the turn.

8. *Creek mouse.*—The five bones are tossed from the palm, and any number caught on the back of the hand; all but one are shaken off; the remainder are then gathered into the palm, without disturbing the one on the back, which is then tossed and caught in the palm with the others.

9. *Second Creek mouse.*—The five bones are tossed from the palm as before, and one is retained on the back. The remainder are taken, one between each finger and thumb; the one on the back is then tossed and caught in the extended palm.

10. *Bridges.*—The hand is laid on the back on the table; the bones held between the fingers are then dropped in a row on the table. An arch is formed with the first finger and thumb of the left hand at about six inches from the left-hand bone of the four. They are then one by one pushed through this bridge; when all are through the left hand is removed, and the four are taken up at one sweep. No touching together is allowed.

11. *Cracks.*—The bones are thrown on the table, and the four picked up one by one; the dab in falling and being caught to make a *distinct crack* on the one picked up.

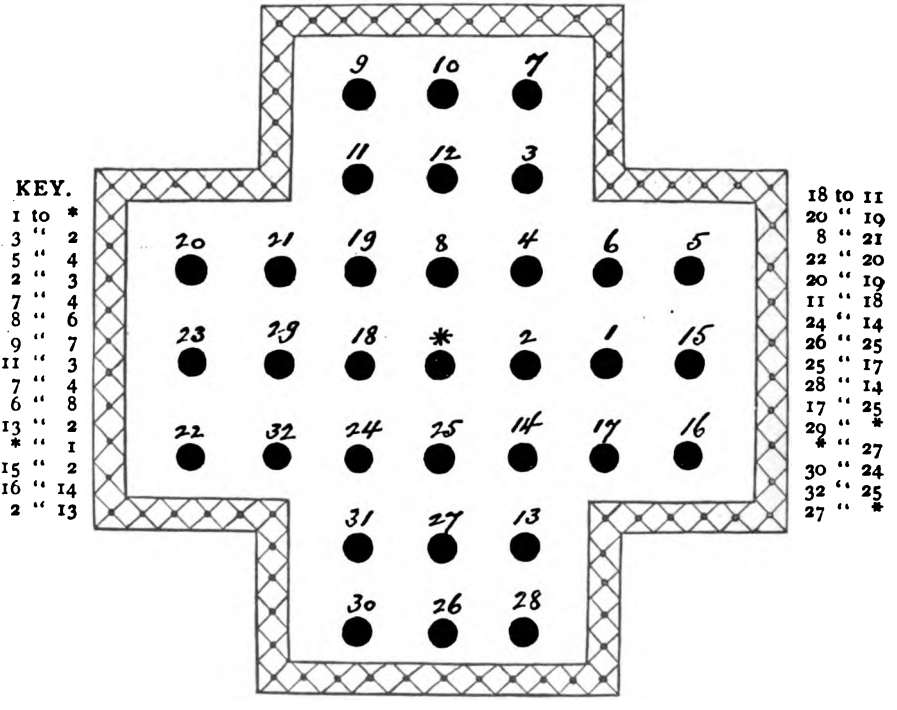
12. *No cracks.*—Same as before, but the dab must be caught without touching the other bone. The slightest sound forfeits the turn.

13. *Exchanges.*—The four bones are laid at the corners of a square, a full span on each side. The first bone is picked up from the lower right-hand corner, and at the next throw is exchanged for the one above. This is exchanged for the one at the top left-hand corner, this for the lower left, and that is placed at the point of starting. The bones are then taken up in diagonal pairs.

14. *Everlastings.*—The whole of the bones are tossed from the palm and any number caught on the back. These are tossed from the back and caught in the palm, and any that have fallen in the first toss have to be picked up while the whole of the others are in the air, so that at one moment there may be four dabs and one to pick up. This task, as the name implies, approaches the everlasting.

SOLITAIRE.

THIS is a French game well adapted for the amusement of invalids confined to the house, who simply want something to lessen the tedium of their indoor position. The appended diagram shows the form of the board, the figures showing how the puzzle is solved. The game consists of removing all the pegs from the board, under the rule of capture as observed in draughts; that is, when taken off the board the peg removed must first have been jumped over by another peg. For instance, in beginning the game, peg No. 1 jumps over peg No. 2 and is placed in the centre hole. Then peg No. 3 jumps over No. 4 and is placed in the hole previously occupied by No. 2, and so on. The player should strive to solve the puzzle without consulting the diagram.



FORFEITS.

AS games of forfeits are specially adapted to amuse a mixed party of girls and boys, we distinguish them from the boisterous sports in which those of the softer sex cannot participate. When a player in any of the following games fails to accomplish certain tasks, he has to pay a forfeit to the person who volunteers to hold the office of forfeit-keeper. In redeeming their forfeits, the players incur certain penances which cannot be performed with spirit without the assistance of young ladies. As a general rule a game of forfeits is continued until each player has pledged three articles, but this arrangement may be modified according to circumstances.

THE FOUR ELEMENTS.

The party being seated in a circle, the player who has been chosen to commence the game takes a knotted handkerchief, and throws it suddenly into another's lap, calling out at the same time either "Earth!" "Water!" "Air!" or "Fire!" If "Earth!" be called out, the player into whose lap the handkerchief has fallen must name some *quadruped* before the other can count ten; if "Water!" he must name a *fish;* if "Air!" a *bird;* and if "Fire!" he must remain silent. Should the player name a wrong animal, or speak when he ought to be silent, he must pay a forfeit and take a turn at throwing the handkerchief; but should he perform his task properly he must throw the handkerchief back to the first player. Those who have never joined in this simple game can have no idea of the absurd errors into which the different players fall when summoned unawares to name a particular kind of animal.

THE FAMILY COACH.

The chief player in this amusing game must possess the faculty of inventing a long story, as well as a tolerably good memory. This player gives to each of the others the name of some person or thing to be mentioned in the story he is about

to relate. For example, he may call one "the coachman," another "the whip," another "the inn," another the "old gentleman," another the "footman," another "the luggage," and so on until he has named all the persons engaged in the game. The story-teller now takes his stand in the centre of the room and commences his narrative; in the course of which he takes care to mention all the names given to the players. When the name of a player is mentioned he must immediately rise from his seat, turn round, and sit down again, or else pay a forfeit for his inattention, and whenever "the family coach" is named *all* the players must rise simultaneously. In the following example of a story the names given to the different players are printed in italics: "An *old gentleman* dreading an attack of the gout resolved to pay a visit to the hot wells of Bath; he therefore summoned his *coachman* and ordered him to prepare THE FAMILY COACH (all the players rise, turn round, and sit down again). The *coachman*, not liking the prospect of so long a journey, tried to persuade the *old gentleman* that THE FAMILY COACH was out of repair, that the *leader* was almost blind, and that he (the *coachman*) could not drive without a new *whip*. The *old gentleman* stormed and swore upon hearing these paltry excuses, and ordered the *coachman* out of the room, while the *little dog* sprang from under his master's chair and flew at the calves of the offender, who was forced to make a precipitate exit. Early the next morning THE FAMILY COACH belonging to the *old gentleman* stopped at an *inn* on the Bath road, much to the surprise of the *landlord*, who had never seen such a lumbering conveyance before. THE FAMILY COACH contained the *old gentleman*, the *old lady* (his wife), and the *little dog* that had made such a furious attack on the poor *coachman's* legs. The *landlord* called the *landlady*, who came bustling out of the *inn* to welcome the *old gentleman* and *old lady*. The *footman* jumped down from behind THE FAMILY COACH and helped the *old gentleman* and the *old lady* to alight, while the *boots* and *chambermaid* belonging to the *inn* busied themselves with the *luggage*. The *little dog* trotted after the *old lady*, but just as it was going into the *inn* the *coachman* gave it a cut with his *whip*. The *little dog* howled, upon which the *old gentleman* turned round, and, seeing the *coachman* with his *whip* raised, he seized him by the throat. The *footman* came to the assistance of his friend the *coachman*, and the *ostler* belonging to the *inn* took the side of the *old gentleman*. The *landlord*, *landlady*, *chambermaid*, *boots*, *cook*, *stable-boy*, *barmaid*, and all the other inmates of the *inn*, rushed into the road to see what was the matter, and their cries, joined to the yells of the *little dog* and the screams of the *old lady*, so frightened the *leader*, the *white horse*, and the *brown mare*, that they ran away with THE FAMILY COACH." Of course this tale might have been continued to any length, but the specimen we have given will be sufficient to give the story-teller some idea of what is expected from him to keep up the fun of the game.

MY LADY'S TOILET.

This game of forfeits is suited for a large party of boys and girls. Each player chooses the name of some article belonging to a lady's toilet, such as "mirror," "brush," "hair-pin," "scent-bottle," and so on. One of the players then takes a wooden trencher, or any other circular object that is not liable to be broken, and twirls it round in the centre of the room, naming at the same time some toilet article, upon which the player, who bears the name of such article, starts from his seat and endeavors to catch the trencher before it falls, failing to do which he pays a forfeit and takes the spinner's place. The person who spins the trencher generally prefaces the name of the article with some such sentence as "My lady is going out for a walk and wants her *scent-bottle*." When the word "toilet" is called out by the trencher-spinner, all the players change their seats, and as the spinner takes care to secure a place, one player necessarily finds himself without one, and has to pay a forfeit and twirl the trencher. If a player can catch the trencher before it falls he has no forfeit to pay, but he takes the spinner's place, just as though he had failed to accomplish this feat.

THE HUNTSMAN.

This game is one of the liveliest for the winter's evenings that can be imagined ; it may be played by six, eight, or more persons, and, in fact, by any number above four. One of the players is styled the "huntsman," and the others must be called after the different parts of the dress or accoutrements of a sportsman ; thus, one is the coat, another the hat, while the shot, shot-belt, powder, powder-flask, dog, and gun, and every other appurtenance belonging to a huntsman, has its representative. As many chairs as there are players, excluding the "huntsman," should next be ranged in two rows, back to back, and all the players must then seat themselves ; all being thus prepared, the "huntsman" walks round the sitters and calls out the assumed name of one of them, as, for instance, "Gun !" that player immediately gets up and takes hold of the coat-skirts of the "huntsman," who continues his walk, and calls out all the others, one by one ; each must take hold of the skirts of the player before him, and when they are all summoned, the huntsman sets off running round the chairs as fast as he can, the other players holding on and running after him. When he has been round two or three times, he calls, or rather shouts out, "Bang !" and immedi-

ately sits down on one of the chairs, leaving his followers to scramble to the other seats as they best can. Of course, one must be excluded, there being one chair less than the number when the huntsman sits down, and the player so left out must pay a forfeit. The game is continued until all have paid three forfeits, when they are cried, and the punishments or penances declared. The huntsman is not changed throughout the game, unless he gets tired of his post.

THE GAME OF THE KEY.

This game may be played by any number of persons, who should all, except one, seat themselves on chairs placed in a circle, and he should take his station in the centre of the ring. All the sitters must next take hold, with their left hands, of the right wrists of the persons sitting on their left, being careful not to obstruct the grasp by holding the hands. When all have in this manner joined hands, they should begin moving them from left to right, making a circular motion, and touching each other's hands, as if for the purpose of taking something from them. The player in the centre then presents a key to one of the sitters, and turns his back, so as to allow it to be privately passed to another, who hands it to a third, and so it is handed round the ring from one player to the other with all imaginable celerity, which task is exceedingly easy to accomplish, on account of the continued motion of the hands of all the players. It is the office of the player in the centre, after allowing time for the key to be passed on to the third or fourth player, to watch its progress narrowly, and to endeavor to seize it in its passage. If he succeeds in his attempt, the person in whose hand it is found, after paying a forfeit, must take his place in the centre, and give and hunt the key in his turn; should the seeker fail in discovering the key in his first attempt, he must continue his search until he succeeds. When a player has paid three forfeits he is out.

ACTING RHYMES.

The players being seated in a circle, one of them gives a simple word, to which each has to find a rhyme that can be expressed by some movement, grimace, or inarticulate sound. Let us suppose that six persons are engaged in this pastime, and that the first player proposes the word *bat;* the second player stands up and rubs his shoes on the carpet to signify that he is using a *mat;* the third player

now commences to purr or mew like a *cat;* the fourth makes a low bow and raises an imaginary *hat* from his head ; the fifth, if sufficiently active, scampers about the room on all fours like a *rat;* the sixth goes through certain antics supposed to pertain to the Irish character, by which he tries to intimate that he is *Pat;* and the first player, who is bound to find a rhyme to his own word, lies on his back and stretches out his hands so as to be perfectly *flat.* If any player speaks while acting his rhyme, if he fails to make his actions intelligible, or if he cannot find a rhyme to the given word, he must pay a forfeit. The players take it by turns to propose a word, which should never consist of more than one syllable.

POST.

This exciting game may be played by an unlimited number, and is particularly adapted for a large party. One of the players, called " the postman," has his eyes bandaged as in blindman's-buff, another volunteers to fill the office of " postmaster-general," and all the rest seat themselves round the room. At the commencement of the game the postmaster assigns to each player the name of a town, and if the players are numerous, he writes the names given to them on a slip of paper, in case his memory should fail him. These preliminaries having been arranged, the blind postman is placed in the centre of the room, and the postmaster-general retires to some snug corner whence he can overlook the other players. When this important functionary calls out the names of two towns, thus, " London to Halifax," the players who bear these names must immediately change seats, and as they run from one side of the room to another, the postman tries to capture them. If the postman can succeed in catching one of the players, or if he can manage to sit down on an empty chair, the player that is caught or excluded from his place becomes postman. The postmaster-general is not changed throughout the game unless he gets tired of his office. When a player remains seated after his name has been called he must pay a forfeit, or if the game is played without forfeits he must go to the bottom of the class, which is represented by a particular chair, and to make room for him all the players who were formerly below him shift their places.

THE TWO HATS.

This game, although only two persons are engaged in it at a time, furnishes much amusement from the contradictory nature of its words and actions. The rules relative to it are as follows : If three mistakes are made by the person who

responds to the inquiries of the player who brings the hats round, and whom for distinction's sake we will call the questioner, he must pay three forfeits, and is out of the game; when the questioner desires the respondent to be seated, the latter must stand up; when he begs him to put his hat on, he must take it off; when he requests him to stand, he must sit; and in every point, the respondent must take especial care to do always the very reverse of what the questioner wishes him. The questioner may sit down, stand up, put his hat on, or take it off, without desiring the respondent to do so, or giving him the least intimation of his intention; the latter must, therefore, be always on his guard, so as to act in a contrary way in an instant, else he incurs a forfeit. These rules being settled, the game is simply this: one player places a hat on his head, takes another in his hand, and gives it to one of the company; he then begins conversing with him, endeavoring both by words and actions to puzzle him as much as he can, so as to cause him to pay a forfeit. We will give a slight specimen of a dialogue, describing the accompanying movements of the hats, in which A. is the questioner, B. the respondent:

A. (*taking his hat off.*) A very beautiful evening, sir.

B. (*putting his hat on.*) Yes, indeed, a most lovely one.

A. (*putting his hat on, and sitting down,* B. *instantly taking his off and getting up.*) Pray be seated, sir; I really cannot think of sitting while you stand (*gets up and* B *sits down*). Have you been out of town this year? (*takes off his hat.*)

B. (*putting his on.*) I have not yet, but I think I shall before (A *sits down,* B *gets up*) the beauty of the season has entirely passed away, venture a few miles out of town.

A. (*putting his hat on.*) I beg ten thousand pardons, you are standing while I am sitting; pardon me, your hat is on, you must pay a forfeit.

It generally happens, that before the dialogue has been carried thus far, the respondent has incurred three forfeits, and is, of course, out; the questioner then goes in succession to the others, and the same scene is repeated by each; the conversation, it is almost needless to add, should be varied as much as possible, and the more nonsensical the better.

HOW? WHERE? AND WHEN?

One of the players is sent out of the room, while the others fix upon a subject which may be anything to which the three questions, "How do you like it?" "Where do you like it?" and "When do you like it?" will apply. When the subject has been decided upon, the out-player is summoned. He now puts the first question to the nearest player, who returns him a puzzling answer; he then

passes to the next, and repeats the same question ; then to the next, and so on, until he has made the round of the room. If none of the answers enable him to guess the subject, he tries each player with the second question, and if the answers to this leave him still in the dark, he solicits a reply from each to the third and last question. Should the player fail to guess the subject after asking the three questions, he pays a forfeit and takes another turn outside, but should he succeed in guessing it during his rounds, the player last questioned must pay a forfeit and go out of the room in his place. The in-players should always endeavor to hit upon some word that has two or three meanings for a subject, as such a word renders the answers extremely confusing. For instance, if *Jack* be the subject decided on, one of the players may say in answer to the first query, that he likes it "fried," referring to the fish called the Jack ; in answer to the second, that he likes it "before the kitchen fire," referring now to a roasting-jack ; and in answer to the third, that he likes it when he is "dressing," now regarding the subject as a boot-jack.

All the games contained in the foregoing section end with crying the forfeits incurred. The person who volunteers to impose the penances on the different players lays his head in the forfeit-keeper's lap so that his eyes may be covered. The keeper holds up one article at a time, saying, "Here's a pretty thing, a very pretty thing ! What is to be done to the owner of this very pretty thing ?" The forfeit-crier asks whether the article belongs to a lady or gentleman, and having been enlightened on this point, he proceeds to impose a suitable penance on the unfortunate owner of "the very pretty thing" in question. We subjoin a few penances, some of which could scarcely be surpassed either for

elegance or humor; to these a number of new ones may be added by any youth who possesses the faculty of invention.

THE BOUQUET.

The owner of the forfeit must compare each lady to a flower, and explain the points of resemblance. Thus he may liken one lady to a rose, on account of her blushes; another to a snowdrop, because she hangs her head so modestly; and another to a lily, because she is tall and fair. The penance gives the person who incurs it a capital opportunity for passing some very pretty compliments.

WIT, BEAUTY, AND LOVE.

This is a very old-fashioned penance, but it always affords amusement, especially when it falls to the share of a bashful youth. To redeem his forfeit, the player has to bow to the wittiest, kneel to the prettiest, and kiss the one he loves best. We need scarcely add that the player must pick out three of the opposite sex.

THE FOUR CORNERS.

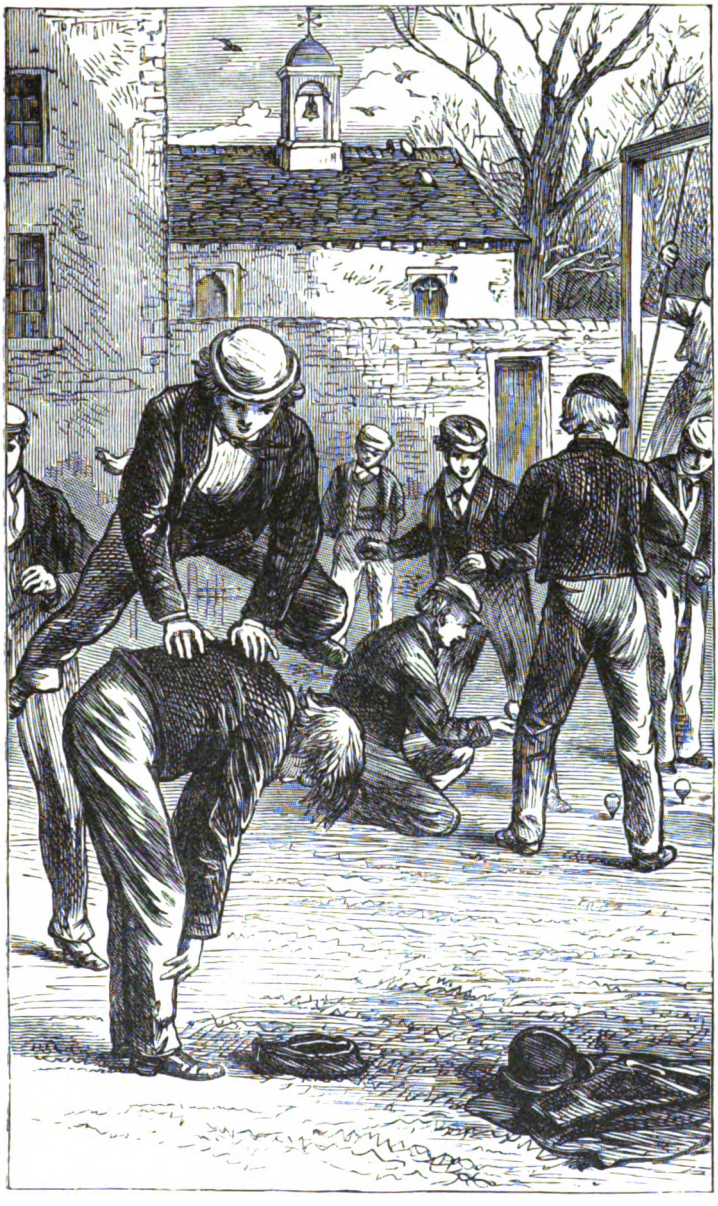
To laugh in one corner of the room, sing in another, cry in another, and dance in another, is a penance that may be imposed on a player of either sex.

THE POKER FEAT.

The owner of the forfeit is ordered to bite an inch off the poker. This seemingly impossible feat is performed by holding the poker about an inch off, or distant from, the mouth, and then biting the air.

THE DISCONSOLATE LOVER.

The player, who may either be a lady or gentleman, goes out of the room, and after sighing deeply, says in a loud voice, "I sigh!" The other players call out, "Who for?" to which question the disconsolate lover replies by naming one of the opposite sex, who must also go outside. The second player now sighs for a third; the third for a fourth; and so on until the room is cleared. We need not inform our readers that the different players take care to salute each other after having sighed so deeply.



PLAY-GROUND AMUSEMENTS.

PLAY-GROUND AMUSEMENTS.

LEAP-FROG.

THIS game will be best understood by supposing that eight boys are playing at it. Seven of them stand in a row, about eighteen feet apart, with their sides to the leapers, hands on their knees, body doubled, and head bent down, as shown in Fig. 1. The eighth player then takes a short run, and placing his hands on

FIG. 1.

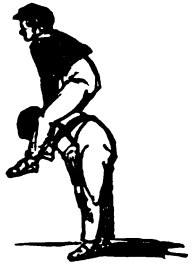


FIG. 2.

the back of the first player, leaps over him, then over the second, and in like manner over all the other players, one after the other, and when he has done so, he places himself down in the line, in the proper position, and at a proper distance from the last player; the first over whom he jumped rises immediately he has passed, and follows him over the second, third, etc., who all rise in succession, and leap in their turns; and after they have successively jumped over the last players, they place themselves down in the line, as before described; the game continues during pleasure. Some players stand with their backs to the leapers, as in Fig. 2, instead of their sides; the mode is quite optional, although in some places it is usual to compel those who can jump over the head, to do so.

HIDE AND SEEK.

There are several variations of this game, the simplest form being that called,

WHOOP.

In this game one player takes his station at a spot called the "home," while the others go to seek out various hiding-places; when all are ready, one of them —the most distant from home—calls out "Whoop!" on which the player at "home" goes in search of the hiders, and endeavors to touch one of them as they run back to "home;" if he can do so, the one caught takes his place at the "home," while he joins the out-players.

I SPY THE WOLF.

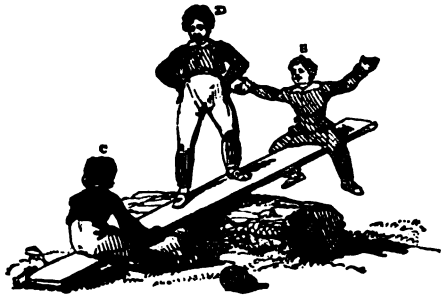
This game differs from "whoop" only in the rule that hiders have to touch the seekers, instead of being touched by them. When the outplayers have concealed themselves, one cries "Whoop!" and the seekers immediately leave home to look for them. When one of the hiders is discovered, the finder shouts out, "I spy the wolf," and he and his companions rush back home, to escape being touched. If the hiders catch a certain number of the seekers before they can return home, they hide again; if not, the seekers take their turn.

JINGLE-RING.

This lively blindfold game for the lawn should be played on a grass-plot encircled with a roped boundary. The players rarely exceed ten. All of these, except one of the most active, who is the "jingler," have their eyes blindfolded with handkerchiefs. The jingler holds a small bell in his hand, which he is obliged to keep ringing incessantly so long as the play continues, which is commonly about twenty minutes. The business of the jingler is to elude the pursuit of his blindfolded companions, who follow him by the sound of the bell, in all directions, and sometimes oblige him to exert his utmost abilities to effect his escape, which must be done within the boundaries of the rope, for the laws of the sport forbid him to pass beyond it. If he be caught in the time allotted for the continuance of the game, the person who caught him wins the match; if, on the contrary, they are not able to take him he is proclaimed the winner.

SEE-SAW.

For this amusement a stout plank should be laid across a log or a low wall; it must be very nicely balanced if the players are of the same weight, but if one is heavier than the other, the end on which he intends to sit should be the shortest. Two players then take their seats on the plank, one at each end, while a third stations himself on the middle of it, as represented in the illustration; the name of this player is Jack o' both Sides. As the players by turns make slight springs from their toes, they are each alternately elevated and depressed, and it is the duty of Jack to assist these movements by bearing all his weight on the foot, on the highest end of the plank, beyond the centre of the log or wall on which it



rests; this will be best understood by referring to the illustration; thus, A is the log across which the plank is laid; on the plank two players, B, C, take their seats; D is "Jack." It will be seen that his left foot is beyond the centre of the trunk A, on the highest end of the board, and consequently his weight being added to that of B will depress that end of the plank, and the end on which C sits must, of course, rise; "Jack" then bears on his right foot, and C in turn descends; and thus the game continues during pleasure, "Jack" bearing alternately on each side.

FOLLOW MY LEADER.

A bold, active boy should be selected as leader, and all the other players must range themselves in a line behind him; he commences the game by jumping, running, hopping, or getting over any obstacle that may present itself, and then

continues on his course, scrambling over everything, and varying his actions as much as possible ; all his followers must, according to the rules of the game, do exactly as he does. If he jumps over a ditch, they must clear it ; if over a gate, they must do that also ; and in everything follow or imitate him as closely as possible. If any one of them fails in performing the tasks, he must take his place behind all the rest, until some other player makes a blunder, and in his turn goes last. The game is continued during the leader's pleasure.

BULL IN THE RING.

This active game can be played by any number of boys, and commences by their joining hands and forming a ring, having inclosed some boy in the middle, who is the bull. It is the bull's part to make a rush, break through the ring, and escape, and the part of the boys who form the ring to hold their hands so fast together that he cannot break their hold. Before making a rush the bull must cry " boo " to give warning, so that the boys may grasp their hands more tightly. The whole ring generally replies to the bull's challenge by crying " boo " all together. When the bull breaks through the ring he is pursued until captured, and the boy who seizes him first is " bull " when they return. A good " bull " will lead them a pretty dance, clearing hedges and ditches, and if he gets back and touches some mark agreed upon, near to where he broke through the ring, he is " bull " again.

WINDING THE CLOCK.

In this amusing sport the players join hands, and extend their arms to their full extent. One of the outside players remains stationary, and the others run round him as fast as they can, which proceeding is called " winding the clock." In this manner the straight line becomes a confused spiral, and all the players get huddled together in a most laughable manner.

DRAWING THE OVEN.

Several players seat themselves on the ground, in a line, one behind the other, and clasp each other round the waist ; two players then take hold of the foremost sitter by both his hands, as represented above, and endeavor to detach him from the line by pulling away vigorously. When they have succeeded in doing this,

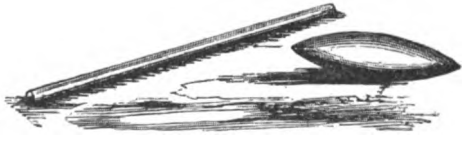
they take hold of the second sitter in the same manner, and so continue "drawing the oven," until they have drawn all the players from the ground.

TOM TIDDLER'S GROUND.

This is a very favorite game with young boys. A large base is formed by drawing a line across the playground, and one boy, called "Tom Tiddler," takes his station within it, while the others run in, crying out, "Here am I on Tom Tiddler's ground." If Tom Tiddler can touch any boy while he is on his ground, the boy so touched takes his place as the guardian of the ground.

TIP-CAT.

This game is played with a light stick and a piece of wood called a "cat" in form as shown in the appended cut. When the cat is laid upon the



ground, the player with his stick tips it at one end by a smart stroke, which causes it to rise in the air with a rotary motion, high enough for him to strike it as it falls, in the same manner as he would a ball. The cat should not exceed five inches in length or an inch and a half in diameter, and should be made of light wood. The game is played by two boys who toss for innings. Before playing, a

small ring is marked out on the ground, and at about twelve feet distance a boundary line is drawn. The first player stands close to the ring, and is provided with a stick about two feet long; his opponent stands at the bounds and pitches the cat at the ring. Should the cat alight in the ring the first player is out; should it fall on the line he is allowed one *tip*, but should it fall anywhere outside the ring he is entitled to take three *tips*. If the first player be not pitched out, he now proceeds to "tip the cat," that is, he taps one end of it with his stick and as it jumps in the air, he endeavors to strike it as far as possible. When he has taken his tips he roughly estimates the distance he has struck the cat, and offers his opponent a certain number of jumps. If the outplayer starting from the point where the cat lies, can reach the ring in the right number of jumps, he puts the first player out, but if he cannot accomplish the task, his opponent counts the number as so many toward the game, which may be fifty or a hundred according to agreement. If the out-player can catch the cat as it is flying he puts his opponent out. The in-player having taken his tips, may also guess at the probable number of lengths of his stick between the cat and the ring and calls out the number; if, on measurement, by means of the stick, the distance is found to exceed the number called, he is out; if, on the contrary, it is within, he scores the number toward his game.

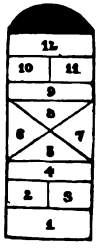
THROWING STICKS.

This is a game played with short sticks which are thrown at a stick fixed in the ground, on which is laid the prize to be competed for. The stationary stick is placed in the centre of a hole made in the ground in the form of a bowl, about six inches deep. The players consist of the keeper and the throwers. The keeper places on the top of the stick some article, such as an apple or orange, and the throwers endeavor to knock it off, by throwing at it with short thick sticks, or batons; whoever succeeds in doing this claims the prize, whenever it falls without the hole. The thrower will soon find in his play, that to hit the stick is of little importance, as from the perpendicular line of gravity which the apple or orange will take in its descent, it is almost certain to fall into the hole. The aim, therefore, should be to strike the object from the stick.

HOP SCOTCH.

This is an excellent game to teach boys to hop well. The essentials of the game are a piece of level ground or an even pavement on which to mark out the lines of the field of play, which is formed as in the following diagram.

When the field is marked out, the players who are to compete each try to toss their "tile"—a piece of flat stone or wood—into the half circle at the top of the field. The one who succeeds leads off in the game, the others following in turn. The player who can manage to pitch into the half circle takes the first innings, and if two or more pitch in, they are "ties," and must pitch again. The winner begins, standing at "home," by thrownig his piece of tile into the division marked 1;



he then hops into the space, and kicks the tile out to "home;" he next throws the tile into 2, hops into 1, then into 2, and kicks it out as before; he repeats this through the several numbers till he comes to 8, which is called a resting-bed; he is here permitted, after hopping through the previous seven spaces, to put his feet in the beds marked 6 and 7, and rest himself; but he must of course resume hopping before he kicks the tile out; he then passes through the beds 9, 10, 11, as before directed; 12 is another resting-bed, in which he may put down both feet, and when he comes to the half circle he must kick the tile out with such force as to send it through all the other beds at one kick; it is not necessary to send the tile out so forcibly from any of the other beds, the players being allowed to use as many kicks as they please. The other rules of the game are the following: If the player throws the tile into the wrong number, or if it rests on one of the chalked lines, either when he has endeavored to pitch it into a bed, or when he is kicking it out, he loses his innings; he loses his innings also if he places both feet down in any other than a resting-bed, or if he, in hopping out, puts his foot on a line, or kicks the tile over the side lines A, B.

DUCK AND DRAKE.

This lively game requires at least three players, but its interest is considerably increased when there are six or eight. A large stone called "the base" having a tolerably flat top, is placed on the ground, and "home" is marked off about twelve

feet from it. Each player being provided with a stone called a duck about double the size of a base-ball, the game is commenced by pitching for "drake"—that is, by all standing at the home and throwing their stones or ducks in succession at the base. The player whose duck falls or rolls farthest from it becomes "drake" and must place his stone on the top of the base. The other players are allowed to take up their ducks and go to the home unmolested while "drake" is placing his stone down; they then throw their ducks, one after the other, at it, and endeavor to knock it off the base. Drake must replace his stone whenever it is knocked off, and the throwers must pick up their ducks and endeavor to run home while he is so engaged. Should the duck remain on after four or five have thrown at it, the stones must rest where they fell, until some player more skilful than the others knocks off the duck, and so gives the throwers a chance of getting home. If drake can touch one of the throwers as he is running home with his duck in his hand, the one so touched becomes drake. When the duck is knocked off by any player, it must be instantly replaced, as duck cannot touch any one while it is off the base. When a thrower's duck falls and lies before the base drake may touch him if he can, even before he picks up his duck. When drake succeeds in touching a thrower, he must run to the base and quickly remove his duck; if he has time, he should tap the base twice with his duck, and call out, "double duck!" as he may then walk home without fear of being touched by the boy whom he has just made drake. Should all the players have thrown without being able to knock the duck off, it is frequently proposed by some of them to take either a "heeler," a "sling," or a "jump" toward home, in order that they may have a chance of reaching it. Drake may refuse or assent to these proposals at his option. The "heeler" is performed by the player kicking his duck backward toward home; the "sling" by placing the duck on the middle of the right foot, and slinging it as far in the direction of home as possible; and the "jump" by placing the duck between the feet, and holding it in that manner while a jump is taken, the jumper letting the stone go as he alights, so that it may roll forward. If the duck is so far from home that one sling, jump, or heeler will not suffice, two or more of each may be taken, provided of course that drake allows them. If the player does not get his duck home in the number of slings, jumps, or heelers agreed on, he becomes drake. Duck and drake is one of the liveliest of games, but we must caution boys against playing roughly or carelessly at it, as they may through negligence do one another much harm, on account of the weight of the stones and the force with which they must be thrown.

THE GAME OF TAG.

Any number of boys can play at this popular game. One of the players volunteers to be "tag" or else he is chosen to fill that office by lot. Tag then endeavors to touch one of his playmates as they run in all directions to avoid him. When a player is touched he becomes "tag," and in his turn strives to touch one of the others. When "tag" succeeds in touching another, he cries "no tag" which signifies that the player so touched must not touch the player who touched him, until he has chased and touched somebody else.

TOUCH-WOOD AND TOUCH-IRON.

These games are founded on the above. When the boys pursued by tag can touch either wood or iron they are safe, the rule being that he must touch them as they run from one piece of wood or iron to another.

CROSS TAG.

In this game "tag" chases one player until another runs across his path, between him and the boy pursued, upon which tag must immediately run after the one who crossed, until some other crossing between them must in his turn be followed; in this way the game continues until one is touched, who takes the office of tag and gives chase to the others.

BOUND HANDS.

This is a very spirited game, and is peculiarly adapted for wintry weather. It is played by two parties, one—the inners—being called "Jacks," and the other —the outers—"Johnnies." A line should be made on the ground at about four feet from a wall, and running parallel with it; within this bound one of the players takes his station with his hands clasped together, and, after calling out, "Johnnies look out," he jumps out, runs after, and strives to overtake and touch one of the others, without dividing his hands; if he is successful in his attempt, they both return to the bounds, where they join hands, and, after repeating the

" warning," rush out again, and each endeavors to touch an opponent; if they can achieve this, they all return and join hands as before. When they sally forth again, the outside players *only* try to touch, and of course every one they touch returns to " bounds " with them, and joins in the line. Whenever an outplayer is touched, the Jacks let go their hands and scamper back to " bounds " as fast as their legs will carry them, as the out-players can demand to be carried home by the Jacks if they can catch them when the line is broken. The out-players are allowed to attack the line in the rear, in order to compel the poor widdies to let go their hands. The game may be kept up until all the out-players are caught. Sometimes the one who commences the game is allowed his liberty as soon as he has caught four. As a matter of course, no out-player can be touched when the line is broken.

DROPPING THE HANDKERCHIEF.

A tolerably large ring should be formed by several boys standing in a circle and joining hands; another boy, who stands out, when all are ready walks round outside the ring, drops a handkerchief behind one of the players, and immediately runs off; he is instantly followed by the one behind whom he dropped the handkerchief, and who must track him in all his windings in and out, under the arms of the boys in the ring who elevate them for the purpose. Should the pursuer be able to touch the pursued before the latter passes the spot where he dropped the handkerchief, the former takes the handkerchief in his turn, and the latter joins hands in the circle. If the pursued party escapes being touched, however, he again takes the handkerchief and drops it behind another boy.

CAP-BALL.

This is the simplest game of ball known to the playground. It is played on a space of ground which affords room for running out of reach of a thrown ball. Selecting a ground near a wall, each boy playing in the game places his cap on the ground close to the wall, and in such a manner that the ball can be tossed into either cap readily. The ball used in the game should be a soft one —a rubber air ball being the best—as otherwise injuries may occur, as the ball is thrown hard at the players. A line being marked on the ground about fifteen feet from the wall, one of the players takes his station at it, and begins the game by throwing the ball into one of the caps; the moment this is done all the boys run away, excepting the one into whose cap the ball is thrown, who immediately runs

to take it out, and endeavors to strike one of the fugitives by throwing the ball at him ; if he can do so, the one struck has a small stone placed in his cap, and has to take his turn at pitching the ball. Should the thrower fail to hit one of the boys as they are running away, a stone is put into his cap, and he has to pitch the ball into the caps again. If a player fails to throw the ball into a cap, he also has a stone placed in his cap, but continues throwing until he succeeds. When a player gets three stones in his cap, he is out. When all the players but one have been struck out, he is considered the winner, and the punishment of the losers then commences ; one of them standing near the wall bounces the ball with all his force so as to send it as far from the wall as he can, and next stands with his back to the wall, stretching out his right arm, and placing the back of his hand quite close to the wall, while the winner, standing where the ball fell, takes aim, and throws the ball at the said loser's hand three times ; each of the losers likewise receives the same punishment from him.

HOLE-BALL.

This game differs from the above in there being as many holes dug in the ground near a wall as there are players, which holes are made use of instead of hats or caps. The holes are numbered, and each player is allotted one of them by chance. The ball is bowled into the holes, not thrown. Should one of the runners be struck by the player, into whose number the ball has been bowled, he may, if he can obtain the ball soon enough, strike another with it, and he in his turn may strike a third ; in this way five or six may be struck in succession, until a miss is made, when the one so missing loses a point and then becomes the bowler. Sometimes one player volunteers to take the ball from another, and endeavors to hit one who may be near him ; should he fail, however, he loses a point and must take the consequences. When a player has lost one point he is called a "fiver ;" when he has lost two, a "tenner ;" and when he has lost three, a "fifteener." A player stands out when he has lost four points. The losers are punished as in "cap-ball."

We now take a step in advance, but not out of the circle of boys' games, but only into the arena of sports requiring more space than those of the school playground. Besides which, the class of athletic sports we shall now describe will teach boys to run well, to hop, to jump, and to exercise more of their muscles than in the lesser games of the playground. "Prisoners' base" is a fine game for running purposes ; "leap-frog" aids jumping ; "hare and hounds" tests endurance of fatigue. It should be borne in mind that, in entering upon athletic

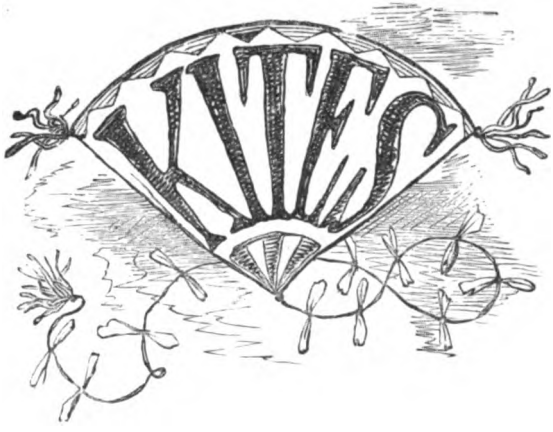
training for the purposes of physical education only, the best results are only attainable when recreative features are combined with the athletic exercise itself. When there is some sport connected with it the fatigue incident to the exercise is borne with patiently, and work becomes play. The desire to excel forms a powerful incentive to every actual exertion when one is engaged in a game which involves any special athletic exercise ; while the very same exercise, gone through with in the mechanical method of the gymnastic school becomes wearisome, and itself forms an obstacle to healthy progress.

SHINNEY.

This is a game played on the principle of foot-ball, with the difference that the ball, instead of being kicked from goal to goal, is driven along the field by a stick having a curve at the end like the handle of a walking-cane. Each player is provided with one of these sticks, which are made either of hickory, oak, or some other tough wood, the ball played with being made of wood, or of yarn covered with hard leather, its dimensions not exceeding two inches in diameter. The game is played by any number of players, from three or four on a side to twenty-five, the number of players being limited only by the extent of the field. It is essential that the ground played on be tolerably smooth, a well-worn common being the best ground. The goals consist of a line drawn at each end of the field, bounded by two posts for each goal. This line ranges from ten to fifty feet between the posts, according to the extent of the ground and the number of players engaged ; the larger the field the wider the goals are. Sides being chosen, and the choice of starting the ball being tossed for, the captain of the side winning the toss places the ball on the ground in the centre of the field, and prepares to strike it toward the opposite goal. While in the act of striking no opposing player can approach the striker nearer than five paces distant. But after the ball has been hit, or struck at twice without being hit, it becomes " in play," and can be hit by any of the fielders on either side. Any intentional striking of a player while striking at the ball puts the offender out of the game until a goal is scored. The ball must not be handled after the opening of the game, nor must it be moved by the feet or by anything but the players' stick. The winning of a goal ends a game, and the best two goals won out of three games or the best three out of five wins the match. The positions assigned to the players on each side are given by the respective captains, who have entire control of their players. This game is a fine sport for the fall and winter months, when too cold for the ordinary field games of ball.

BASTE THE BEAR.

The players should toss up for the first bear, who kneels on the ground within a circle marked out for the purpose; each bear may select his own master, whose office it is to hold him by a rope, and use his utmost efforts to touch one of the other players, as they try to thrash the bear with their handkerchiefs knotted and twisted very tightly. If the bear's master can touch one of the assailants without dragging the bear out of the ring, or letting go the rope, the boy touched becomes bear, selects his keeper as before mentioned, and the sport is continued.



THE form of the kite and manner of flying it must be familiar to all our readers. This favorite toy probably received its denomination from having originally been made in the shape of the bird called the kite. The flying of paper kites is a favorite pastime among the Chinese. On a certain day they hold a sort of kite festival, and then people of all ages hasten to the hills to fly their kites, the fanastic shapes and gaudy colors of which produce an extraordinary effect. Philosophers have occasionally taken the kite out of the hands of the schoolboy, and have applied it to useful and curious purposes. By means of a kite formed of a silk handkerchief stretched over a wooden frame, Dr. Franklin drew down lightning from the clouds, and demonstrated its identity with electricity. The paper kite has been employed to convey a line over the capital of Pompey's Pillar. While we do not expect our readers to perform any electrical or locomotive experiments with their kites, we are quite sure that they may derive great amusement from these little aerial machines, especially if they manufacture them with their own hands. There is no pleasanter occupation for a summer's day than watching the graceful flight of a well-made kite.

HOW TO MAKE A KITE.

Paper kites may be made of many different shapes, but the most common kinds are shown in the pictures: Fig. 1, made by crossing two sticks, is called a cross kite; Fig. 2, made with three sticks, is a house kite; and Fig. 3, made with one straight stick and one bowed stick, a bow kite. The sticks must be first tied tightly

together, and a string is then put around the outside, in notches cut for it, to paste the paper on to. A tail of paper or cloth is usually fastened to the bottom of the kite, to give it steadiness when the wind blows strong.

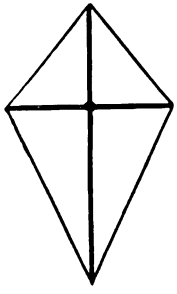


FIG. 1.

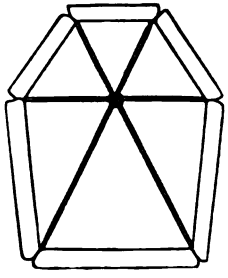
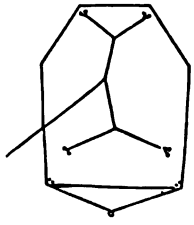


FIG. 2.



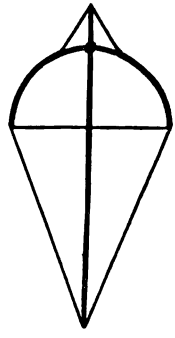


FIG. 3.

FLYING THE KITE.

We need not enter very minutely into the rules to be observed in flying a kite, as every boy is acquainted with them. Unless there be a nice breeze stirring the kite-flyer need not expect to have much sport, as nothing can be more vexatious than attempting to fly a kite when there is not sufficient wind for the purpose. To raise the kite in the first instance, the flyer will require the aid of another boy. The owner of the kite having unwound a considerable length of string, now turns his face toward the wind and prepares for a run, while his assistant holds the kite by its lower extremity as high as he can from the ground. At a given signal the assistant lets the kite go, and if all circumstances be favorable it will soar upward with great rapidity. With a well-constructed kite in a good breeze, the flyer need not trouble himself to run very fast nor very far, as his kite will soon find its balance and float quite steadily on the wind. The kite-flyer should be careful not to let out string too fast. When a kite pitches it is a sign that it is built lop-side, or that its tail is not long enough.

MESSENGERS.

Some boys amuse themselves by sending messengers up to their kites when they have let out all their string. A messenger is formed of a piece of paper three or four inches square, in the centre of which a hole is made. The end of the string

is passed through the hole, and the wind quickly drives the messenger up to the kite. The kite-flyer should be careful not to send up too many messengers, lest they weigh down the kite.

FANCY KITES.

In Japan one may often see in the air a whole menagerie at once, such as horses, cows, dogs, monkeys, owls, hawks, bats, crows, fishes, and snakes, as well as dragons, babies which cry, boys with their arms and legs spread out, hunters with bows and arrows, and soldiers with battle axes and spears. Ingenious boys now and then take a hint from the Chinese and Japanese, and so shape and paint their kites that they resemble different animate and inanimate objects. The "officer kite," which has the figure of a soldier painted on it, and the "hawk-kite," which rudely represents a flying hawk, are common forms of fancy kites. A very funny effect may be produced by painting a kite like a sailor, and attaching movable arms, instead of the ordinary tassel wings, to the shoulders. All fancy kites should be painted with the most glaring colors, and the figures on them drawn as coarsely as possible, as they are intended to be seen at a great distance.

THE marbles now played with appear to be of modern invention, but we have every reason to believe that the ancients had many games in which round, water-worn pebbles, nuts, and other small things that could be easily bowled along were used as marbles. There are many different kinds of marbles; those made of agate are prized above every other sort, and indeed their pre-eminence is fully justified by the exquisitely beautiful veining of some of them, and the rich and harmonious coloring of others. *Alleys* are made of white marble striped and clouded with red, and when this color predominates, they are called *blood-alleys*. These marbles rank next in value to the *agates*. *Taws* or *stoneys*, of brown marble, streaked with darker tones of the same color, form the third class; *French taws* of stained or colored marble the next; the gaudy Dutch marbles of glazed clay, painted either yellow or green, and ornamented with stripes of a dark color, constitute class the fifth, while the unpretending yellowish clay marbles, or *commoneys*, form the very lowest class, and are held in little repute by those who can procure the superior kinds. In many games with marbles, considerable skill is required. To *shoot*, or *fillip* a taw with precision is no easy task; this operation is performed by placing the taw upon the inside of the forefinger and propelling it with the nail of the thumb. While a player is shooting his marble, his opponent can compel him to *knuckle-down*—in other words, to touch the ground with the middle joint of his fore-finger; this is to prevent unfair play. Marbles should always be carried in a bag, and never in the pocket.

THREE HOLES.

Make three holes in the ground, four feet apart from each other, and draw a line, about six feet from the first hole. The first player begins, standing at the line, by shooting into the first hole; if he misses, the second player tries his fortune, each shooting alternately as his opponent fails. A player may, after shooting his marble into a hole, aim at his opponents's taw, if it is near, so as to strike it away as far as he can; and if he can do so, he continues shooting into the holes as before. The player who gets first into the last hole is the winner; and it is to be

done in the following manner: First hole—second hole—third hole—second, first —second, third. The loser then placing his knuckles at the first hole, the winner shoots as near the hole as possible, and fires three times at the said loser's knuckles, from the place where his marble rested.

BOUNCE EYE.

This game requires several players, who each put down a marble, and then form them into a small ring; one player begins by holding a marble in his hand, close to his eye, and letting it fall upon the ring; the marbles forced out of the ring by the concussion become his property, and the other players then try their skill in turn; the players are termed "bouncers."

PICKING THE PLUMS.

A line is drawn on the ground, along which each player places a certain number of marbles. At this line the players shoot their taws in turns from a given point. The marbles knocked off the line become the property of the striker, and the game continues until no marbles remain. The marbles should be placed as close together as possible without actually touching.

HANDERS.

For this game a hole, two or three inches in diameter, must be made in the ground, near a wall, if possible. When two boys play they first decide upon the number of marbles to be staked by each at every throw, and then proceed to pitch the marbles into the hole, alternately, from a line at about three yards' distance. Let the number staked by each be four; the thrower will then have eight marbles, which he must pitch at the hole all together. Should an even number of marbles fall in the hole, the thrower wins them all; but should he be so unfortunate as to hole an odd number, they become the property of his opponent. The players now stake again, and continue the game until they are tired of speculation. When there are more than two players the game must be slightly altered. Having arranged the turns, the first player pitches the staked marbles at the hole, and keeps all that fall in; the next player takes up those that remain, and throws them in the same

manner, keeping those he pitches in; the others follow in turn. When all the marbles are holed, the player whose turn it is to pitch becomes the first player of the next game.

RING-TAW.

Draw a circle, and let each player place as many marbles in it as may be agreed on, and then make a line at a little distance off, from which the players are, by turns, to shoot at the ring; this line is called the offing. If a player shoots a marble out of the ring, he is entitled to shoot again before any of his companions. When the players have fired once, they shoot from the place where their marbles rested at the last fire, and not from the offing. If a marble is driven out of the ring by a player, it is won; but if his taw remains in the circle, he is out, and must place a marble in it; and if he has knocked any marbles out of the ring before his taw gets in, he must place them in likewise. It is a rule, also, that if one player's taw is struck by another's, the player whose taw is struck is out, and must give up to the striker all the marbles he may have previously shot out of the ring.

INCREASE POUND

in most respects resembles ring-taw, the variations being, that if before a marble is shot out of the ring, one player's taw is struck by another's (excepting his partner's), or, if his shot remains within the ring, he puts a shot in the pound, continues in the game, and shoots again from the offing before any of his companions. If his taw is struck after one or more marbles have been driven out of the ring,

if he has taken any shots himself, he gives them to the player who struck him, puts a taw in the ring, and shoots from the offing, as before. If, however, he has not won any marbles during the game, before his taw is struck, he is "killed" and put out of the game; he is likewise out if, after any shots have been struck out, his taw gets within the pound; if it remains on the line, it is nothing. He then puts the marbles (if he has won any) into the circle, adding one to them for the taw struck, and shoots again from the offing. In case he cannot gain any shots after his taw gets "fat," as remaining in the ring is termed, he is killed, and out of the rest of the game. When only one marble remains in the ring, the taw may continue inside it without being "fat." Each player seldom puts more than one marble in the ring at the beginning of a game.

PYRAMID.

Let a player draw a circle on the ground, and then make a pyramid, either by placing three marbles triangularly, and one on the top of them, or else with six first, then four, and then one; the post of keeper of the pyramid ought to be taken by every boy in succession. Before a player can shoot at this pyramid, he must give a marble to the keeper; and should he strike the pyramid with his taw, all the marbles driven by the concussion beyond the circle belong to him.

ARCH BOARD, OR NINE HOLES.

Cut out of a piece of wood a rude resemblance of a bridge, and make nine small arches in it, and number them thus:

The bowlers must endeavor, after giving the bridge-keeper a marble every time they shoot, to fire through the holes; if any marble touches the sides of the arches, it becomes the property of the bridge-keeper; and, on the contrary, if it passes through one of the arches, the owner of the bridge gives the number of marbles marked over the arch to the bowler. In some parts of the country this game is played with iron bullets instead of marbles.

ODD OR EVEN.

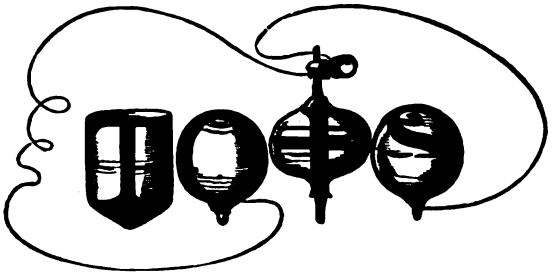
One player extends his closed hand containing some marbles, and asks his opponent to guess whether their number is odd or even. Should he guess wrong, he forfeits a marble, and his questioner tries him with another lot; but should he guess right, the first player must pay him a marble, and take a turn at guessing.

EGGS IN THE BUSH.

This game is a great improvement upon odd or even. Dick asks Tom to guess the number of "eggs in the bush"—that is, the number of marbles in his closed hand. If Tom can guess the right number he takes all; but if he is out in his reckoning he pays Dick as many marbles as will make up or leave the exact number. Suppose Dick has six marbles in his hand; now, if Tom should guess either four or eight, he would have to forfeit two marbles to Dick, because four is two less and eight is two more than the exact number. The players hold the "eggs in the bush" alternately.

THE CONQUEROR.

In this game, one boy places a marble down on a smooth spot where it is either hard earth or gravel; turf, through its being too soft, and pavement much too hard, are both unsuitable; another boy then throws his marble, with all his force, at that of the first player, endeavoring in this manner to split it; if he is unable to do so, the first player takes up, and in his turn throws his taw at that of the second; and so on alternately, each striving to split his antagonist's taw. Good strong stone marbles are the best in this game, and when a marble has been victorious in many such games, it is only used against such as in like manner have proved themselves worthy of the honor of contending for the superiority. Suppose two boys are playing at this game, and that each of them have been victors in many former encounters with other opponents; if one of the taws break, the owner of it must hand over to the conqueror all the marbles he may have won with that taw, and one also for the taw so broken.



THE peg-top appears to be a modern invention, but the whip-top is of great antiquity, it having been used in remote times by the Grecian boys; it was well known at Rome in the days of Virgil, and in England as early at least as the fourteenth century, when its form was the same as it is now. Strutt, in his "Sports and Pastimes of the People of England," relates the following amusing anecdote of Prince Henry, the eldest son of James I., which he met with in an old manuscript at the British Museum: "The first time that the prince went to the town of Stirling to meet the king, seeing a little without the gate of the town a stack of corn in proportion not unlike to a top wherewith he used to play, he said to some that were with him, 'Lo, there is a goodly top!' Whereupon one of them saying, 'Why do you not play with it, then?' he answered, 'Set you it up for me, and I will play with it.'"

WHIP-TOP.

To set the top up, twirl it quickly round with both hands, and begin to whip it immediately it acquires a tolerably strong rotary motion, being careful not to strike too hard at the first. A pliable eel-skin makes a far better whip for this sport than one made of leather, but it must not be kept either very dry or very wet, as in the former case it splits and cracks when used, and in the latter it becomes heavy and unwieldy with moisture. The number of games with whip-tops is exceedingly limited, being only two—races, in which the boy who can whip his top to the greatest distance in the shortest time is the winner; and encounters, in which the players whip the top against each other till one of them falls.

SPANISH PEG-TOP.

The Spanish peg-top is made of mahogany; it is shaped somewhat like a pear; instead of a sharp iron peg, it has a small rounded knob at the end. As it spins for a much longer time than the common English peg-top, and does not require to be thrown with any degree of force in order to set it up, it is extremely well adapted for playing on flooring or pavement.

HUMMING-TOP.

Humming-tops can be purchased at any toy-shop; they are spun in the following manner: after placing the fork on the upright, and putting a piece of string through the small hole in the latter, the top should be twirled round until nearly all the string is wound up on the upright; the fork should then be taken in the left hand, the string pulled out rapidly with the right, and the top in an instant is set up.

PEG-TOP.

Peg-tops can be purchased at all toy-shops; those which have tolerably long pegs are the best for "peg in the ring," as they describe a much larger circle when spinning, and are more likely to swerve out of the ring than those with short pegs, which are generally "sleepers"— that is, apt to keep in one spot while spinning; the latter, however, are exceedingly well adapted for "chipstone." In winding the cord on the top, it is the best plan to pass it two or three times round the peg before you commence winding it on the body of the top. Tops made of box wood are the hardest and best, but they are the most expensive.

PEG IN THE RING.

A circle of about three feet in diameter should be drawn on the ground, and one player then begins the game by throwing or "pegging" his top into the middle of the ring; and while it continues spinning in there, the other players should "peg" their tops at it; if, however, it gets out of the ring, the moment it ceases spinning, and falls, the owner is at liberty to pick it up and peg at any of those still spinning inside the circle. Should any of the tops fall while in the ring, or any of the players be unable to set their

tops up, or not "peg" them fully into the ring, they are reckoned "dead," and must be placed in the circle for the others to "peg" at; it often happens that five or six "dead" tops are thus in at one time, and that they are all driven out by one cast, without either of them receiving injury; in this case, the players begin the game again. If a player can succeed in splitting a top belonging to one of his antagonists, he carries off the peg as a token of victory. Sometimes the rules of the game are so modified by previous arrangement that a player is allowed to place a spare top in the ring instead of the one he is playing with. Peg in the ring ought to be played on smooth, firm ground or gravel; pavement is not at all adapted to it, as the force with which the tops are cast is liable, on so hard a surface, to split them.

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